MARVEL UK COMICS

DOCTOR WHO MAGAZINE™

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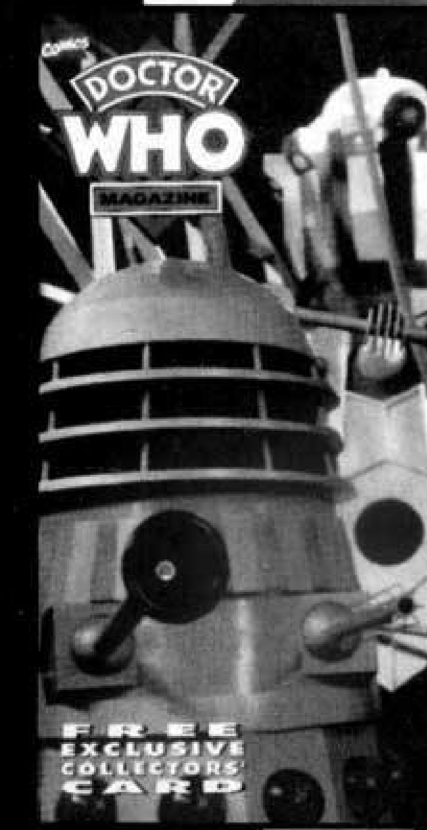

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Editorial: Gary Russell & Marcus Hearn **Design:** Peri Godbold
Production: Julie, Chris 'n' Mat
Display advertising: Jane Smale
tel 071-497 2121 or fax 071-497 2234

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:

Doctor Who Magazine,
Marvel Comics UK Ltd., 13/15 Arundel Street,
London, WC2R 3DX, England.

Entries must arrive by second post on 6th March 1994.

Thanks this issue to:
Kevin Davies, Wendy Padbury, BBC Video, Bobbie Mitchell, Adrian Rigelsford, Simon Sadler, Neil Somerville, Stephen James Walker, *The Fantasy Centre*, *The Frame* and Mark Ward.

As the celebrations wind down, we are pleased to offer you the latest piece of Thirtieth Anniversary merchandise: Seven special Anniversary Collectors' Cards have been created by CCC and are unique to DWM – you will find one attached to the cover of this issue. Was 1993 a great year for *Who* fans or an *annus horribilus*? The loss of *The Dark Dimension* was a terrible blow, outweighed only by the untimely death of Jacqueline Hill. Yet we've had *Dimensions in Time*, *Thirty Years in the TARDIS*, repeats, more new DWM comic strips, more *New Adventures*, the discovery of the Telesnap Archive (see page 21)...

So, has 1993 lived up to *your* expectations? Let us know.

Gary

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

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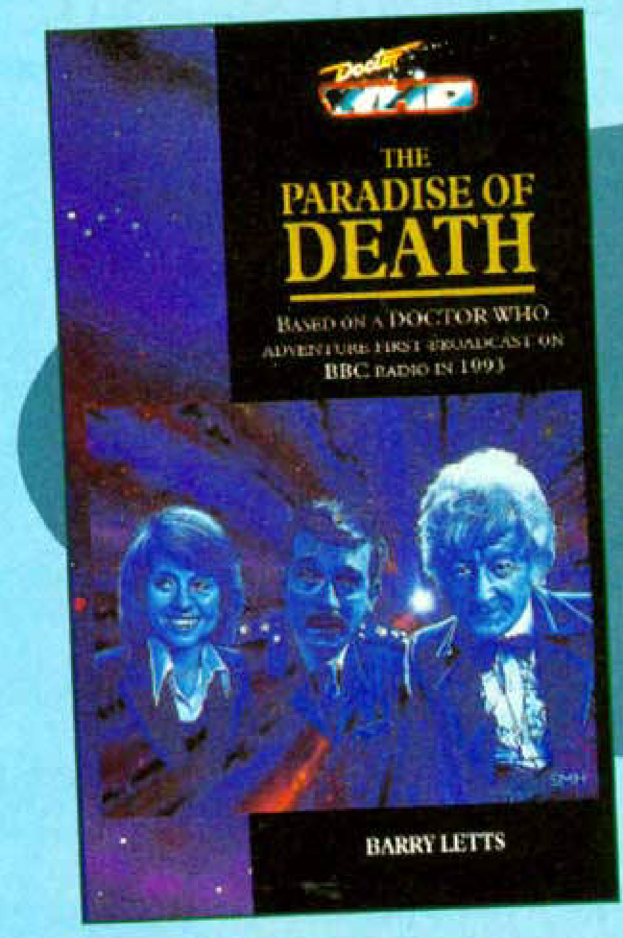
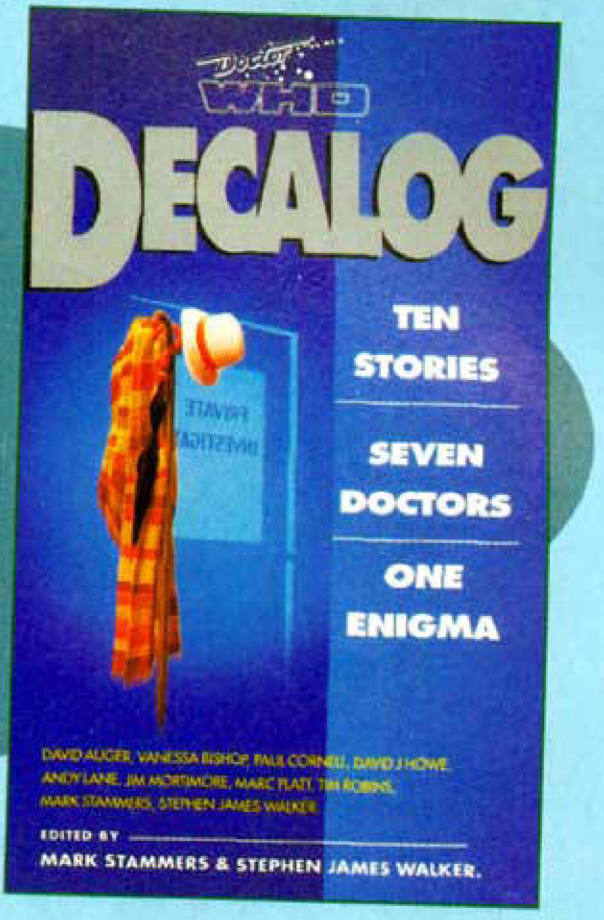
Gallifrey


Doctor Who
THE PARADISE OF DEATH
BASED ON A DOCTOR WHO ADVENTURE FIRST BROADCAST ON BBC RADIO IN 1993
BARRY LETTS

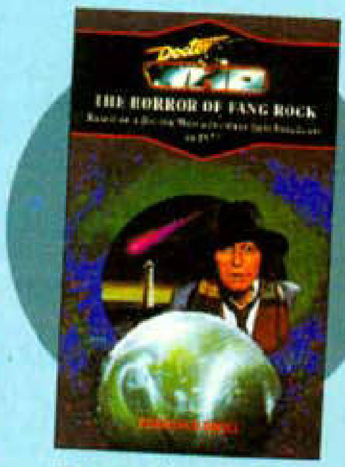
THE NEW
Doctor Who
ADVENTURES
THEATRE OF WAR
JUSTIN RICHARDS


Doctor Who
DECALOG
TEN STORIES
SEVEN DOCTORS
ONE ENIGMA
DAVID AUGER, VANESSA BISHOP, PAUL CORNELL, DAVID J HOWE, ANDY LANE, JIM MORTIMORE, MARC PLATT, TIM ROBINS, MARK STAMMERS, STEPHEN JAMES WALKER
EDITED BY
MARK STAMMERS & STEPHEN JAMES WALKER.

OFF TARGET

Virgin Publishing have announced that, with the reprint of *Doctor Who – The Talons of Weng-Chiang* in March 1994, the Target Book symbol will be a thing of the past. Next April's *The Paradise of Death* by Barry Letts and the forthcoming Eric Saward adaptations of his Eighties Dalek adventures *Resurrection of the Daleks* and *Revelation of the Daleks*, will bear the Doctor Who Books logo, as John Peel's two Sixties Dalek adaptations did earlier this year. However, the two Saward stories will be noted inside as being Books 156 and 157 in the Target Range, thus keeping up the collectability of the novelisations. *The Talons of Weng-Chiang* will be the last book to be reprinted as sales of the reprints, despite Alister Pearson's stunning new covers, have been dwindling recently. Pearson recently completed covers for *Horror of Fang Rock* (see right) and *The Invisible Enemy*, both of which **DWM** hopes to present as postcards in a future set of cards featuring Alister's work.

Virgin have now confirmed that *Doctor Who – The Missing Adventures* will begin bi-monthly publication from July 1994, starting with Paul Cornell's *Goth Opera*, a Fifth Doctor story and a sequel to Terrance Dicks' *New Adventures* novel *Blood Harvest*, published the preceding month. Dicks' previous *New Adventure*, *Timewyrm: Exodus*, had links with Cornell's first novel, *Timewyrm: Revelation* through the use of the Hemmings character. Says Cornell of writing the first *Missing Adventure*: "It's great to be working with Terrance again since he's always been a hero of mine and I'm really pleased with some of the interesting things we're doing with the monsters. I'm surprised that Virgin chose a Davison book to start the new range but he's the Doctor I started writing for in fan fiction magazines so I'm used to him."


Doctor Who
THE HORROR OF FANG ROCK

The one that got way – Alister Pearson's now unused cover for *Horror of Fang Rock*.

WIN FREE BBC VIDEOS

Reprinted below are the covers for *Planet of Evil* and *Dragonfire*, now available from BBC Video. We have FIVE sets to give away FREE in this easy competition. All you have to do is tell us: a) which famous Fifties science fiction-movie *Planet of Evil* is a pastiche of, and b) how many episodes of *Doctor Who* featured the character Glitz? Send your answers on a postcard to the address on page 3, marking your entries ANTI-MATTER HUNT.

BBC
PLANET OF EVIL
DOCTOR WHO
PG
Starring
TOM BAKER

BBC
DRAGONFIRE
DOCTOR WHO
PG
Starring
SYLVESTER McCOY

MUSICAL DIMENSIONS IN TIME

The striking version of the *Doctor Who* theme used for the recent BBC *Children In Need Dimensions in Time* mini-adventure is to be made available on CD. The track will be part of a whole album inspired by the series, conceived and performed by Cybertech – Adrian Pack and Michael Fillis. The duo first set upon the idea for the album during the 'rave' music craze of last summer when, with so many other cult TV shows having their themes re-worked in this manner, Cybertech decided it was *Doctor Who*'s turn. A year on and the album is finished, with music ranging from musique concrete in the style of Tristram Carey's evocative mood themes from the Sixties through the 'Delaware' sound of the Seventies right up to the digital work of the Eighties.

The full sixty-plus minute CD will be available in the shops from the end of February but **DWM** readers can send off for it now and receive a copy by the end of January. As a special bonus for these early orders, the name of each subscriber will be printed in a 'thanks to' section of the CD's booklet.

The CD costs around £14 inclusive of P&P and you can write to Cybertech care of Jump Cut at 41 Eton Avenue, Wembley, Middlesex HA0 3AZ or telephone 081 9047294 for more details. Jump Cut assure us that no cheques or POs will be cashed until *after* your CDs have been dispatched.

The closing date of this special offer is January 23rd 1994.

Guardian

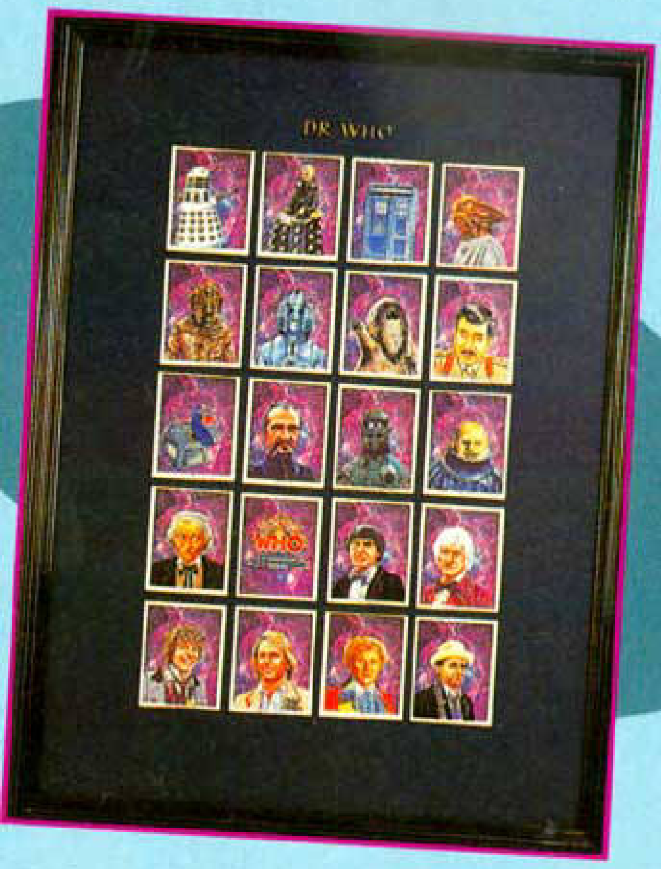
RECYCLED DALEKS

Schoolchildren throughout Britain are embarking on a quest to build their own Daleks – out of recycled aluminium drinks cans! The Aluminium Can Recycling Association have set up the scheme whereby children will raise money for the charity of their choice by collecting as many aluminium drinks cans as possible – the ones that are not used to build the Daleks will be recycled and monies raised will go to the charity of each school's choice.

The campaign was launched in London on 17th November by Jon Pertwee and Colin Baker. The regional winners of the Dalek building competition will be brought to London early next year to have their creations judged by one of them and the staff of **DWM** who assisted ACRA by supplying information on building Daleks (thanks also due to Alistair Locke and Andrew Beech for their invaluable help with that).

DWM will of course print news and pictures of the winners next year.

NEW ANNIVERSARY COLLECTORS' CARDS



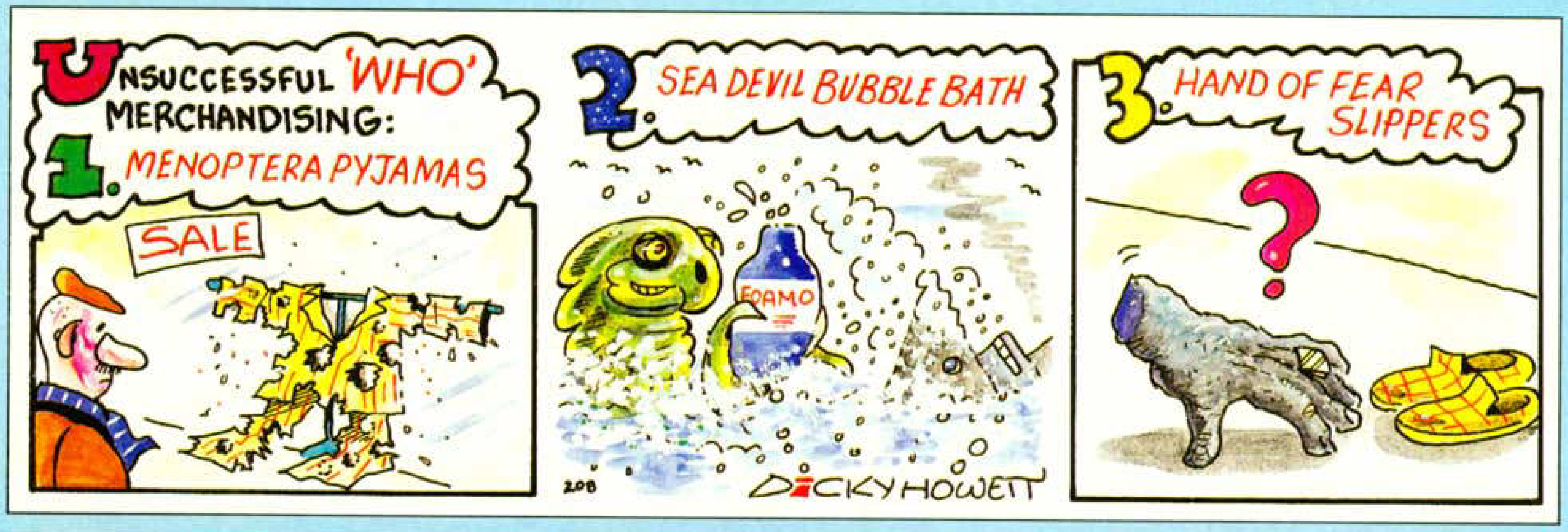
Attached to the front cover of this issue of **Doctor Who Magazine** you should have found one of seven exclusive *Doctor Who* Collectors' Cards from CCC Limited.

Based on designs from the commercially available set, your unique free card bears the official Thirtieth Anniversary legend.

The full set of twenty cards, featuring art by Graham Collins who designed BBC Video's Thirtieth Anniversary poster, are only available together, framed and mounted from CCC Limited. The set retails for just under £50 plus postage and you can contact CCC Limited on 081 347 8100 or write to them at 158 Hermon Hill, South Woodford, London E18 1QH for more information.

We have one complete set, mounted and framed, to give away in this FREE competition. All you have to do is tell us exactly how many pictures of the *Mona Lisa* Scaroth persuaded Leonardo da Vinci to paint in the sixteenth century, prior to the events seen in the 1979 adventure *City of Death.* Answers on a postcard to the address on page 3, and clearly mark your entries FRAME COUNT.

Doctor Who? by Tim Quinn and Dicky Howett



BEYOND THE TARDIS

Compiled by Dominic May

Obituary: Harold Innocent, the voice of Freeth in the recent *Doctor Who* radio production *The Paradise of Death* and who played Gilbert M in *The Happiness Patrol*, died at the end of August aged 60. Veteran of stage and screen, **Sydney Arnold**, who played Perkins in *The Highlanders*, passed away in October at the age of 93. Also deceased are **Salvin Stewart** (20 September aged 69), who was both a Morok Guard and Morok Messenger in *The Space Museum* and comic actor **Larry Noble** (9 September) who was a citizen of Paris in *The Massacre*. Last year we neglected to report the death of **Malcolm Douglas** on 1 October 1992, who appeared as a fighting militiaman in Episode 4 of *The Smugglers*.

Doctors: A guest appearance was made by **Jon Pertwee** in October on ITV's *The Hypnotic World of Paul McKenna*.

Tom Baker could be heard as the Censor in the satirical comedy *Genie and the Playwright* by Kalim Alrawi on Radio 3 in November. The late **Harold Innocent** played the Cleric.

Theatre Doctor **Trevor Martin's** latest play at London's Barbican Centre is *Tamburlaine the Great* by Christopher Marlowe.

Companions: Another programme celebrating an anniversary in 1993 was *Emmerdale* (née *Emmerdale Farm*) which reached its 21st birthday in October. There from the start has been **Frazer Hines** as Joe Sugden, who remembers that his character was originally to be killed off in a car crash in episode nine! A video of *Emmerdale Farm* episodes is in the pipeline, which will include Frazer in the first episode.

Nicholas Courtney is back in London's West End for a year playing the Major in the latest cast of the record-breaking production of Agatha Christie's *The Mousetrap*, at the St. Martin's Theatre (Box Office 071 836 1443) having previously played the role a few years ago.

Mary Tamm is the latest *Who* luminary to join the cast of *Brookside*. She currently plays Penny Crosbie, the wife of an MP who has killed himself after a sex scandal, and describes the character as more Glenys Kinnock than Norma Major!

Bonnie Langford starred in *A Step in Time*, a new musical by Ron Moore, at the Redgrave, Farnham during November prior to a potential national tour in the new year. Melvyn Hayes, ex-husband of **Wendy Padbury**, was also in the cast.

Sadly, *Lust*, featuring **Sophie Aldred**, was one of several West End musicals which closed during November having run for eighteen weeks.

Producers: Philip Hinchcliffe's gangster thriller *Lords of the Urban Jungle* (**DWM 204**), which Gary Oldman was set to direct, was put on hold in November one week before shooting was due to commence, when production company Portman failed to find a U.S. distributor. No resumption date has been set, but Hinchcliffe is continuing to develop the erotic 19th century thriller *Madeleine* for shooting in 1994 and his comedy production *Downwardly Mobile* for Yorkshire TV starring Frances de la Tour, Philip Jackson and Josie Lawrence was completed at the end of November.

Writers: Casting is taking place on the movie version of **Stephen Gallagher's** *Valley Of Lights* (**DWM 201** & **204**) and the *Warriors' Gate*/*Terminus* script writer has also been working on a thriller screenplay of *Down River*.

Rona Munro's first film script *Ladybird, Ladybird*, which Ken Loach completed direction of in October, is about *Survival* of a different kind as Maggie, a woman who seeks refuge from her violent husband at a battered women's shelter, has to face a further setback when her children are taken into care following the injury of one of them in a fire. Cinema release will precede its eventual screening on Channel 4.

Directors: Further to **DWM 205**, the **Waris Hussein** directed *Clothes In the Wardrobe* did obtain a cinema release in the US, but under the title *The Summer House*.

Shooting began in late October on the seventh and possibly final series of *London's Burning* with **Gerry Mill** (*The Faceless Ones*) once again at the helm of certain episodes. The cast includes **Glen Murphy** from *Kinda* and *The Trial of a Time Lord*. Work continues in and around London until June.

The Children's Channel recently broadcast *The Snow Spider*, *Emlyn's Moon* and *The Chestnut Soldier*, a trilogy of fantasy series that **Pennant Roberts** produced and directed for HTV.

Series two of Central TV's successful *Peak Practice* is on location in Derbyshire until March under the guiding hand of producer **Tony Virgo** (*The King's Demons*).

A second series of ITV's *3-7-11* is being made for 1994 with *Battlefield's* **Michael Kerrigan** behind the cameras for some of the episodes.

Miscellaneous: Oscar-winning costume designer **James Acheson**, who contributed to many *Doctor Who* stories and developed the fourth Doctor's apparel, is working on the Francis Coppola produced and Kenneth Branagh directed film *Mary Shelley's Frankenstein*, which has been at Sheppeton Studios since October.

The original Davros, **Michael Wisher**, recently appeared in a production of Arnold Bennett's *Anna of the Five Towns* in Colchester.

The Evil of the Daleks actor **Marius Goring** dropped his appeal against Equity and its South African broadcast ban and agreed an out of court settlement with the union's leadership thus saving himself from bankruptcy (see **DWM 202**).

Timelash and *Doctor Who and the Silurians'* **Paul Darrow** has been appearing on tour with Eric Sykes in Tom Stoppard's *Rough Crossing*.

Finally, following on from **DWM 206**, No Man's Land fort from *The Sea Devils* was finally sold on 5 November to an undisclosed overseas buyer for the sum £950,000.

My thanks to Richard Mills and David Saunders for their assistance in compiling **Beyond the TARDIS** *during 1994.*

PUBLIC IMAGE

Dates refer to publication of retail charts, as compiled by GALLUP.

As *Doctor Who*'s Thirtieth Anniversary celebrations gathered pace this autumn, the series re-established itself as the swiftest-selling BBC Video product. Whenever Britain's leading retail label fired its monthly salvoes, *Doctor Who* led the way – whatever the retail price.

The chart of 18th September: *The Daleks* boxed (or tinned?) set, containing *The Chase* and *Remembrance of the Daleks* for around £30, entered strongly at Number Five. Both stories were keenly awaited on video, according to DWM readers' *Into 1993* survey (see DWM 203). The highest BBC entry, it was still beaten hands down by a new *Star Trek* threesome: Volume Seventy of *The Next Generation* at Number Four, and Volumes Three and Four of *Deep Space Nine* at Two and Three respectively. Three Disney fantasies and a *Red Dwarf* long-runner made up a fully genre-linked Top Eight.

By 25th September, CIC's *Star Trek* trio had declined, but still held three Top Ten places. *The Daleks* box plunged to Number Twenty-One, now lagging behind two enduring high-sellers from *Red Dwarf*. One week later, the boxed set's decline had slowed to reach Number Thirty-One. *Deep Space Nine* still held two Top Ten places, and *Red Dwarf*'s latest rebounded up the Top Twenty!

On 9th October, the Dalek duo notched up a surprising fourth (and last) week within the Top Fifty, at Number Forty-Three: just three places below *The Next Generation*'s Volume Seventy, which outsold it week by week.

The £35 *The Trial of a Time Lord* boxed set (disguised as a miniature London police box) entered 16th October's chart at Number Nine, this complete record of the Sixth Doctor's final season was the highest of eleven BBC titles in the chart. Higher entries went (surprise surprise!) to *Deep Space Nine*'s Volume Five (Number Four) and Volume Six (Number Six).

On 23rd October, the Season Twenty-Three set's fall exceeded even its episode count; down fifteen to Number Twenty-Four – the BBC videos now outselling *Trial* included those perennial *Red Dwarf* hits.

On 30th October, the TARDIS box dematerialised, creating the first *Doctor Who*-free chart of the Thirtieth Anniversary autumn. *The Next Generation* kept the telefantasy flag flying by entering at Numbers Five and Six with Volumes Seventy-One and Seventy-Two.

6th November saw a poor telefantasy chart – the much-hyped *The Avengers* releases scraped in, none higher than Number Thirty. The two *Next Generation* tapes both plummeted sixteen places and even *Red Dwarf* could only manage Number Seventeen.

But on 13th November *Resurrection of the Daleks* and the surprisingly cheap *The Two Doctors* swept in together at Numbers Seven and Eight respectively. The new Dalek and Sontaran stories even outsold that other BBC favourite *Mister Blobby*, who only made Number Ten.

Mark Wyman

WHO'S CHRISTMAS

Compiled by Dominic May

Cinderella
Grand Opera House, York
(December 20 - January 16)
Starring **Frazer Hines** as Buttons with Annabel Croft, Anne Charleston (*Neighbours*), *Coronation Street's* Angie Freeman and *Emmerdale's* Amos Brearley
Box Office: (0904) 671818
Tickets: £11 to £8
(some concessions)
Times: 7.00 or 2.00 pm
(some 11.00 am)

Dick Whittington and his Cat
Richmond Theatre
(December 10 - January 22)
Starring **Kate O'Mara** as Queen Rat with **Jonathan Morris** (*Snakedance*), **Lynda Baron** (*Enlightenment*) and **Bernard Cribbins** (*Daleks – Invasion Earth 2150 AD*)
Box Office: (081) 940 0088
Tickets: from £14 to £6
(some concessions)
Times: 7.00 pm (except Dec 24th 5.00 pm) and 2.00 pm

The Invisible Man
Grand Theatre, Blackpool
(December 20 - January 8)
Starring **Sylvester McCoy** as The Narrator with **Richard Willis** (*Full Circle*) as The Invisible Man
Box Office: (0253) 28372
Tickets: from £16.50 to £5.50 (children half price plus other concessions)
Times: 7.30 pm (except Dec 24, 25, 28 Jan 2) and 2.30 pm (Wed/Sat plus Dec 26/27)

Jack and the Beanstalk
Theatre Royal, Plymouth
(December 17 - February 5)
Starring **Bonnie Langford** as Jack with **Carmen Silvera** (*The Celestial Toymaker/ Invasion of the Dinosaurs*), Rolf Harris and Dame Hilda Bracket
Box Office: (0253) 28372
Tickets: £12.50, £11.50, £9.25, £8.25 & £5.50
(some concessions)
Times: 7.30 and 2.30 pm
(some Sundays at 4.00 pm)

Peter Pan
Princess Theatre, Torquay
(December 18 - January 15)
Starring **Colin Baker** as Captain Hook with Daniella Westbrook (*EastEnders*)
Box Office: (0803) 290290
Tickets: from £10.50, £8.50, £7.50 (some concessions)
Times: Various 7.30 or 8.00 pm and 2.30 or 1.30 and 4.30 pm

Scrooge
Apollo Theatre, Oxford
(December 15 - January 22)
Starring **Jon Pertwee** as Jacob Marley with Anthony Newley and **Stratford Johns** (*Four to Doomsday*)
Box Office: (0865) 244544
Tickets: from £21 to £7 (some concessions from Jan 2)
Times: 7.30 pm and 2.30 pm

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THE SCIENTIFIC SCREAMER

It is now twenty-four years since astrophysicist Zoe Herriot took her last voyage in the TARDIS. However BBC Video's *Doctor Who* releases have ensured that all the surviving episodes featuring Zoe are available to a new audience. Steve Lyons and Chris Howarth talked to actress Wendy Padbury at the busy London theatrical agency where she now works.

"I had done some work before *Doctor Who*," she recalls, "because I started acting when I was about sixteen. Then, when they were looking for a new girl to replace Debbie Watling my agent suggested me. So I went along with what I suppose seemed to be the rest of London to an interview which led to another interview which led to another interview which led to the screen test. I think they got down to about six of us and then, I'll always remember this, they sent us this piece of script to learn. It was one of those things where it was trying to show every single emotion within about half a dozen lines of dialogue. So it was hilarious – one line you were laughing, one line you were crying, every emotion you could think of. And we weren't able to move off this spot – they'd put tape on the floor and the camera was just close in on the eyes. That was it, so at least no one saw my knees knocking! I don't know how long it was before I heard – I don't think it was very long — that I got the job. Just a bit of luck, I suppose."

Before starting in the programme, Wendy only had one opportunity to observe her predecessor at work. "I went and saw Debbie's last recording and sat in the production gallery above the studio." The character of Zoe, however, was at first very different to that of Victoria. "She was supposedly slightly brighter than the other girls had been in as much as she was an astrophysicist. I think *The Wheel in Space* was written for an astrophysicist but then it wasn't long before I was screaming like the rest of them, which was a shame." Wendy certainly feels that Zoe's intelligence could have been better utilised. "Occasionally it was, and so occasionally it was nice to say 'Don't worry about that Doctor, I'll sort it out.' It's quite nice to do those things but she did end up screaming, rather unfortunately."

One thing which came across very clearly was just how much Wendy enjoyed working on the series, and especially with her co-stars. "He was lovely," she says of her Doctor, the late Patrick Troughton. "Funnily enough, he'd always been my favourite actor because when I was a little girl I used to watch him in all the Sunday afternoon Classic Serials. I was quite shocked when I heard I was going to be working with him but he was lovely and we did have a laugh.

VICARS AND KNICKERS

"Pat and Frazer (Hines, who played fellow companion Jamie McCrimmon) used to be quite cruel to me sometimes. Once, we'd gone to rehearsals and I'd had a very late night the night before. We were rehearsing in a church hall because it was before the BBC Rehearsal Rooms at Acton were built and I'd gone to work wearing a kilt, and was absolutely knackered. I don't know whether I'd been up all night but as I was quite young I'd probably been nightclubbing or something. I got to rehearsals and we were all sitting down on this row of chairs at the side of the room and I went to sleep, with Pat and Frazer either side of me. The next thing I knew was both of them saying 'Wendy, wake up, we've got to do a scene!' I leapt up out of my seat and Frazer had undone the buckles on my kilt which meant I shot out of it and stood in the middle of the room while they were sitting there with my kilt in their hands. I was so embarrassed! I rushed out of the room and bumped straight into the vicar. He was just coming out of the double doors as I rushed into the hallway and, for some unknown reason, I curtsied and said 'Good morning, Vicar' and shot off in the other direction. I'll never forgive them for that!"

Such pranks weren't all one-way though. "We often used to de-bag Pat in the TARDIS. He'd often come out on 'action' with no trousers on but as we did it every week, Pat without trousers became part and parcel of the whole thing."

Wendy has worked with Frazer Hines several times more since leaving *Doctor Who*, perhaps most notably during her time on the soap opera *Emmerdale* – although they never appeared in any scenes

Wendy Padbury feels that *The Mind Robber* proved that Doctor Who was ahead of its time. Photo © BBC Video.

together. "I'd worked with Frazer before *Emmerdale* as well, but after *Doctor Who*. We did a play together, a period piece. Neither of us knew the other was in it until we both went to this place called Wig Creations to try our hair pieces on. I was in a cubicle being measured and all that stuff when I heard this voice coming from the other side of a curtain. I thought it sounded familiar and discovered we were both in the same play, which was great fun.

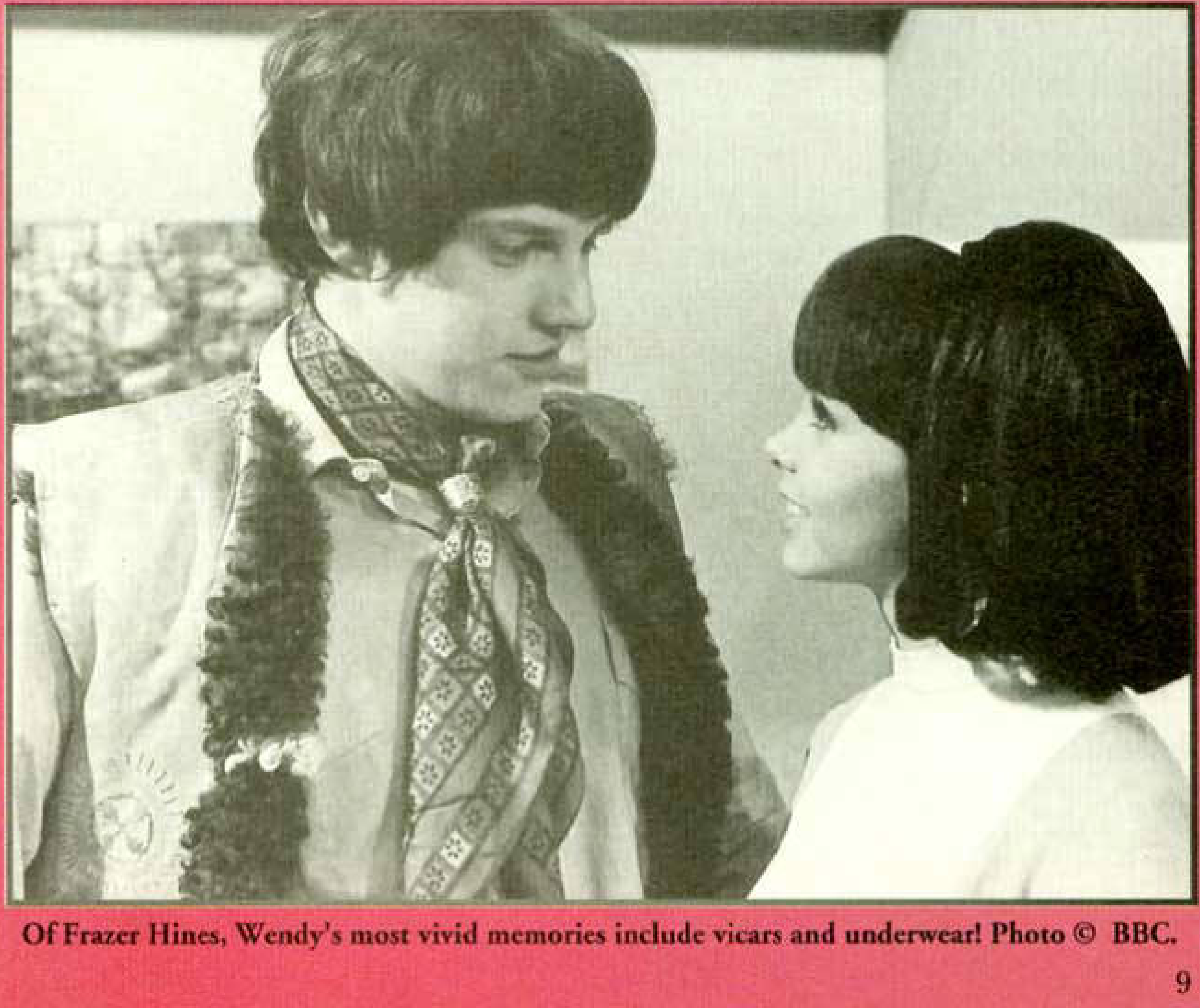
"He's good to work with but we have terrible giggling problems. When we were in *Doctor Who* we had nicknames – totally unfounded I tell you – we were known as Fluff, Cough and Fart. During rehearsals, Pat would always fluff his lines, so he was Fluff. Frazer would never own up to making a mistake. He'd start saying 'Well, the thing is Doctor. . . ' and forget his next line so suddenly start coughing, doing this big dramatic thing and saying 'Can someone bring me a glass of water?' So he was known as Cough. And I was called Fart, which was completely. . . well, anyway, I did not! It's not true, whatever anybody tells you – and Frazer I'm sure will tell you *awful* things. I believe he goes around telling a story about having my knickers in his pocket or something, and that's really *not* true!"

Wendy hasn't been seen too often on the *Doctor Who* convention circuit herself. She recalls it was former producer John Nathan-Turner who persuaded her to attend her first event. "I went to a small school in Wimbledon or somewhere and I was absolutely petrified sitting up there. The attendees didn't know I was going, so there was total silence when I walked out of the doors. I thought 'Oh God, nobody remembers me, they don't know what I look like, I've changed so much. This is awful!' But they were just gobsmacked and as I sat on the stage it was fine. In fact John said to me 'If you pick your nose up there, they'll like it'. It was there that I set out to quash these rumours about my knickers in Frazer's pockets!

AHEAD OF ITS TIME

Even now, Wendy gets mail about her time in *Doctor Who*. "I've probably had about eight letters this week, it is amazing. Usually people say 'I wasn't born when you did that, but I've seen it on video.' It's usually those sorts of letters now." With an ironic laugh she adds: "That makes me feel *really* great!" Wendy has also been receiving royalty payments from the video releases. "Of course, we're not talking paying-the-mortgage money," she says, "we're talking going-to-Sainsburys money, for a year's sales!" We wondered if she'd seen any of her videos? "Somebody sent me all of them; a fan just sent them to me in the post. I have to say I watched *The Mind Robber* with my daughters but as they laughed so much I couldn't face the others." Even so, the actress cites *The Mind Robber* as her favourite story. "I just thought it was really wacky, kind of a bit before its time if you know what I mean, which is probably a bit of a silly thing to say about *Doctor Who*. I loved the tin soldiers and the unicorn and all those scenes. They were really fun to do. It was a bit confusing scriptwise because there were so many things going on." The story was recorded under great pressure not least because Frazer Hines contracted chicken pox and was replaced for a couple of episodes by Hamish Wilson. "That worked really well," says Wendy. "I don't think there was another story where that could have worked so well, because it was so off-the-wall."

So how did Wendy feel *The Mind Robber* had stood up to the test of time? "I think it stands up really well. I think there is a certain amount of charm about the early *Doctor Whos*, the black-and-whites. They ►



Of Frazer Hines, Wendy's most vivid memories include vicars and underwear! Photo © BBC.

◄ always looked a little bit sort of Heath Robinson, the sets looked a bit wobbly, but I quite liked that. I thought it was rather nice. But then I suppose I'm biased, so I can't really say."

Wendy's tenure on *Doctor Who* came during a time when the show was particularly well known for its monsters. "My favourite monsters," she recalls, "were the Ice Warriors. There's something very sinister about the Ice Warriors, I don't know why. I'd know the blokes inside them – I'd sit and watch them get made-up for four hours or whatever it took – but when they came out, they did make me shiver a bit, I have to say."

When Wendy finally left the show, it marked the end of an era for *Doctor Who*. For the only time in the show's history, all the regular cast members departed together. "We knew Pat was going," Wendy explains, "and Frazer and I were given the choice of staying on, of extending our contracts. We didn't know who was coming in but we just thought 'Whoever it is, will it be the same? No it won't, it couldn't be' so we decided to go as well. That was all, it was just a decision we made. As it turns out, I knew Jon Pertwee very well and I'm sure it would have been great fun but it still wouldn't have been the same without Pat."

The Space Pirates saw Wendy in one of the most extraordinary costumes she had to wear as Zoe.
Photo © BBC.

HAPPY RETURNS

However, Wendy's association with *Doctor Who* wasn't over there. Her next association with the series was in a completely different role and indeed a different medium.

The stage play, *Seven Keys to Doomsday*, debuted at the Adelphi Theatre in London's West End in December 1974. "It was an amazingly technical show," she remembers, "again a little bit before its time. I remember it being quite tricky to do because we had lots of back projection, lots of slides – actually, it was a bit of a nightmare technically. But it was fun and a shame that it didn't carry on. What was really sad was that it was the first production for two young producers and they had appalling bad luck because of the timing. When it opened there were loads of bombs going off in the West End, and who was going to bring their children up to London when there are bombs going off? I felt very sorry for them because they put an enormous amount of money and effort into it, and it was very sad that it didn't work.

"However, I don't feel that my character, Jenny was anything special. Just another companion – it was the same format Doctor/boy/girl and there was nothing new in her character. The one thing that was quite nice about the stage play was the opening which funnily enough I've done a couple of times since in other plays, but I'd never seen it done before then. James (Matthews, who played the other companion, Jimmy) and I started off in the audience. The Doctor would be in trouble in the first scene and call out 'Help me, somebody help me'. Then I'd start saying that I thought we ought to go and help. We used to get hit over the heads with handbags and programmes by people saying 'Will you sit down and stop talking! I'm going to get the manager.' Then eventually we'd run up there, and all the kids in the audience from then on thought 'I could've been up there – if I'd got there before them, I could have been in this!' I thought this was a lively way to start the show. Working with Trevor Martin who played the stage Doctor was lovely. He's so nice and had a similar sort of quality to that which Pat had. *Seven Keys to Doomsday* also gave me the chance to work with the Daleks. I had to get inside and pretend to be one, wheeling it across the stage which was great fun."

Wendy also returned briefly to *Doctor Who* in 1983, when she appeared alongside Frazer Hines, Nicholas Courtney and Patrick Troughton in the Twentieth Anniversary special *The Five Doctors*. "I was heavily pregnant at the time," she recalls, "so I only wanted to do a little bit. And there's always that fear of going back to something that you've come from; you're thinking 'It's going to be awful, it's not going to be the same.' But of course, it was fine. I think Pat had had a heart attack by then, his first I believe, so he was taking it quite easy as well. But I didn't do too much in that at all except enjoy myself."

Finally, we wondered if Wendy would consider returning once again to the role of Zoe? 'I probably would actually, so long as she was older. A *lot* older! Well, it is a long time ago, it's very hard to remember everything. I mean, as much fun as it was, it was just a job, you know what I mean? And I've moved from job to job, which was one of the reasons I never wanted to go to conventions and things. The thought frightened me, people knowing so much more than you can remember but expecting you to remember and wondering why you can't. But yes, I probably would go back."

◆

Photo © BBC Video.

My name is William Hartnell and, as Doctor Who, I make my debut on Saturday the 23rd November at 5.15.

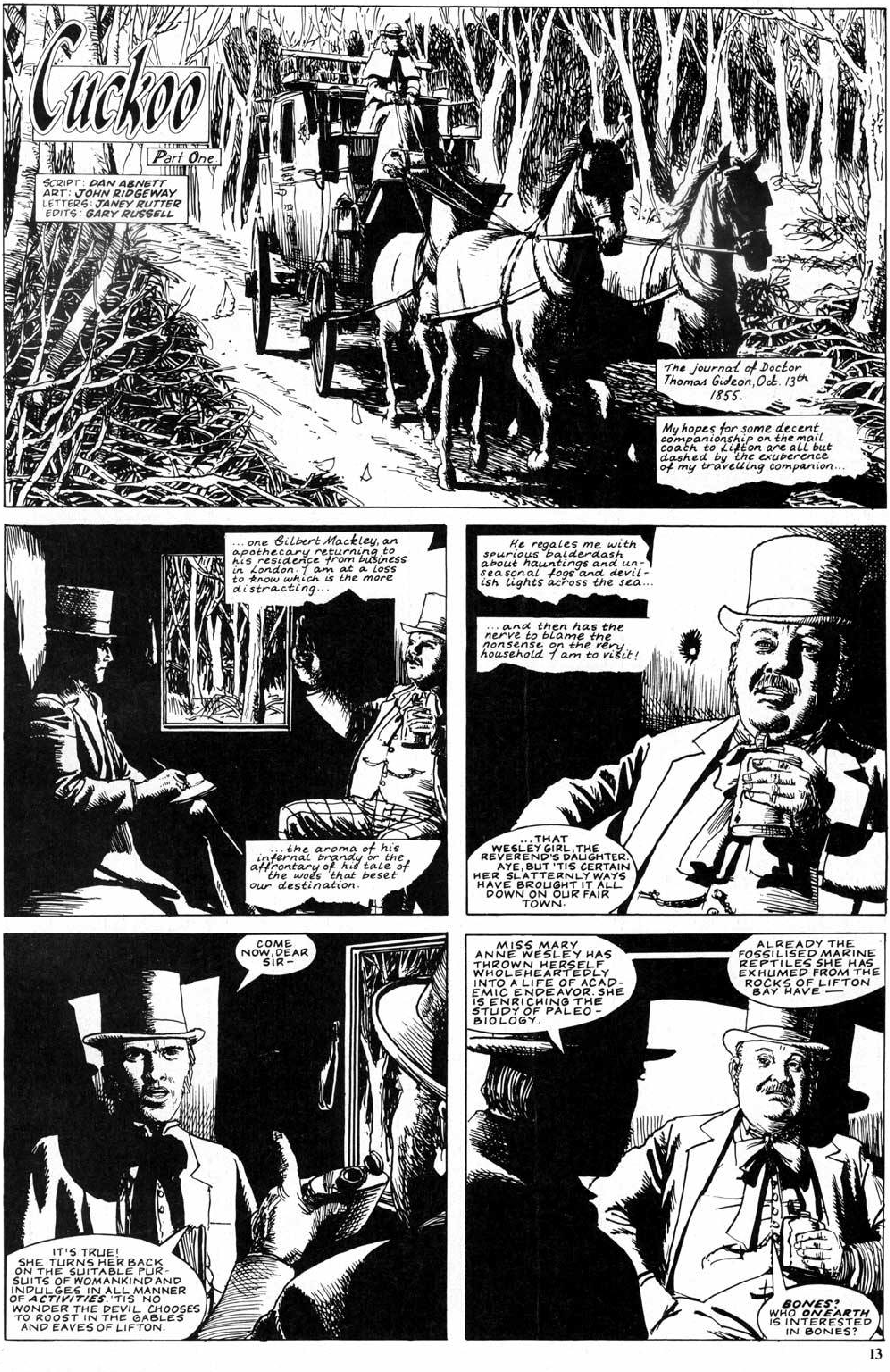
The Doctor is an extraordinary old man from another world who owns a time and space machine.

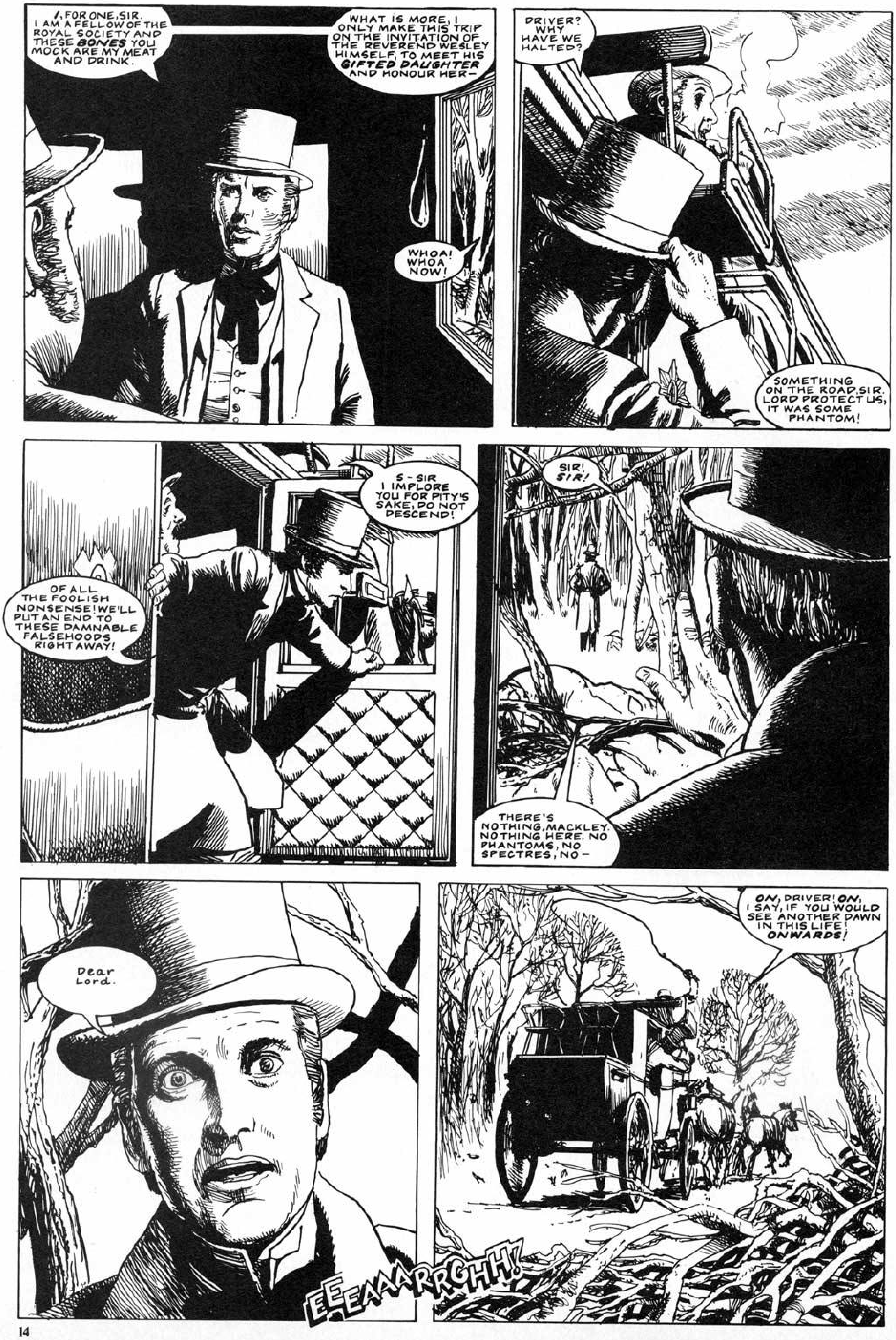
He and his granddaughter, Susan (played by Carole Ann Ford) have landed in England and are enjoying their stay, until Susan arouses the curiosity of two of her schoolteachers (played by William Russell and Jacqueline Hill). They follow Susan and get inside the Ship and Doctor Who decides to leave Earth, starting a series of adventures which I know will thrill and excite you every week.

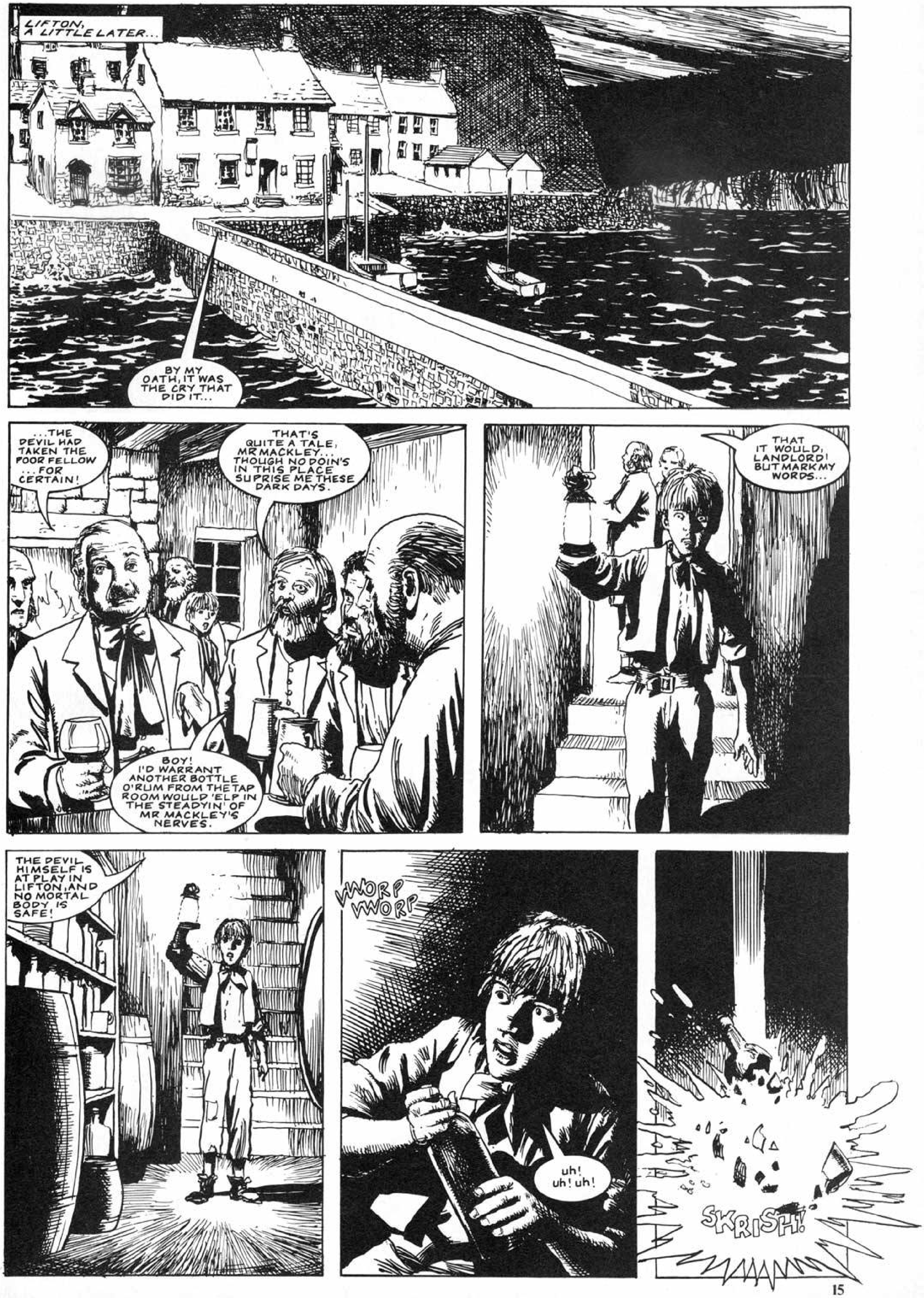
Doctor Who radio trailer, November 1963

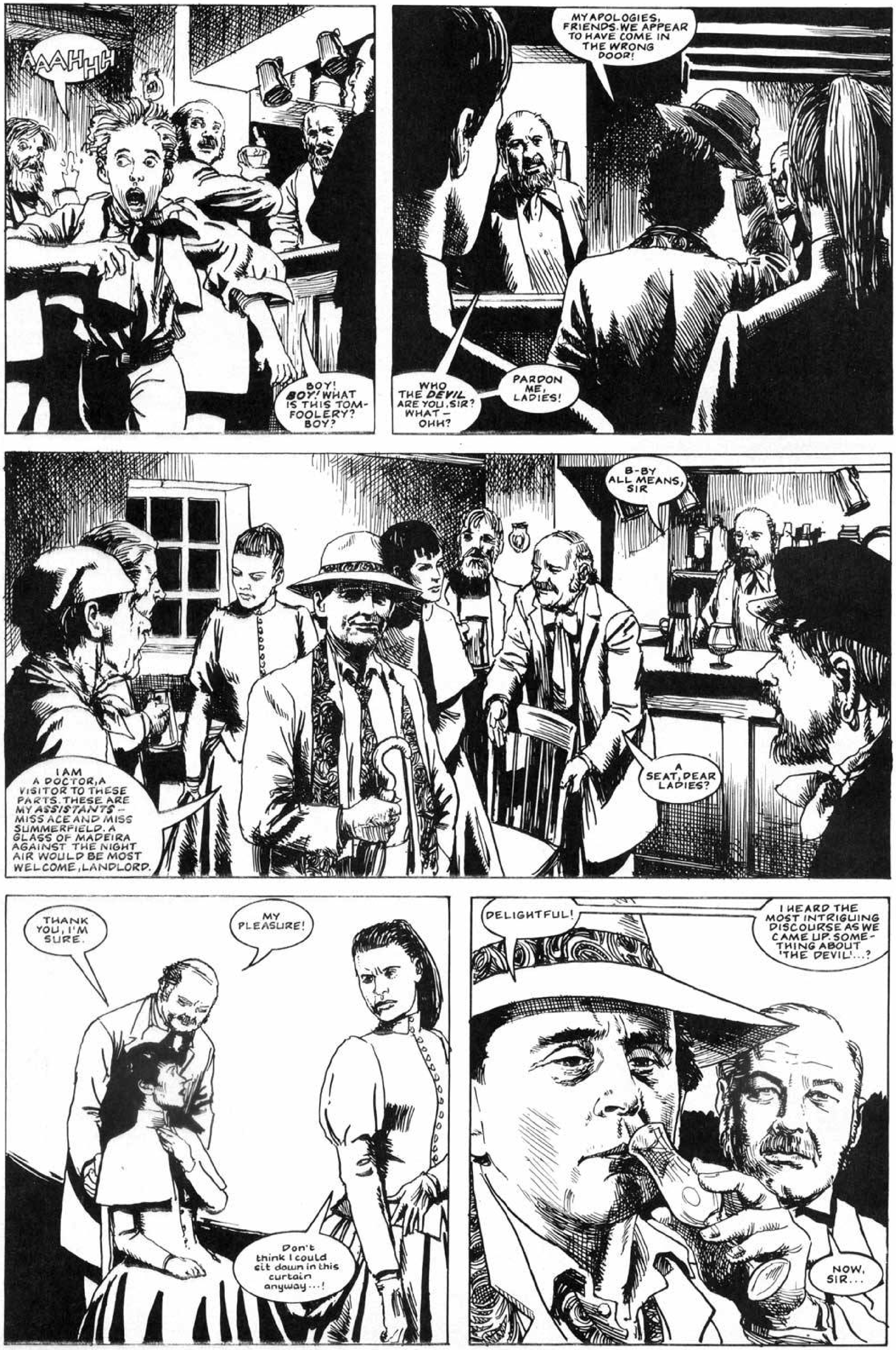
The definitive account of Doctor Who's creation continues on page 36.

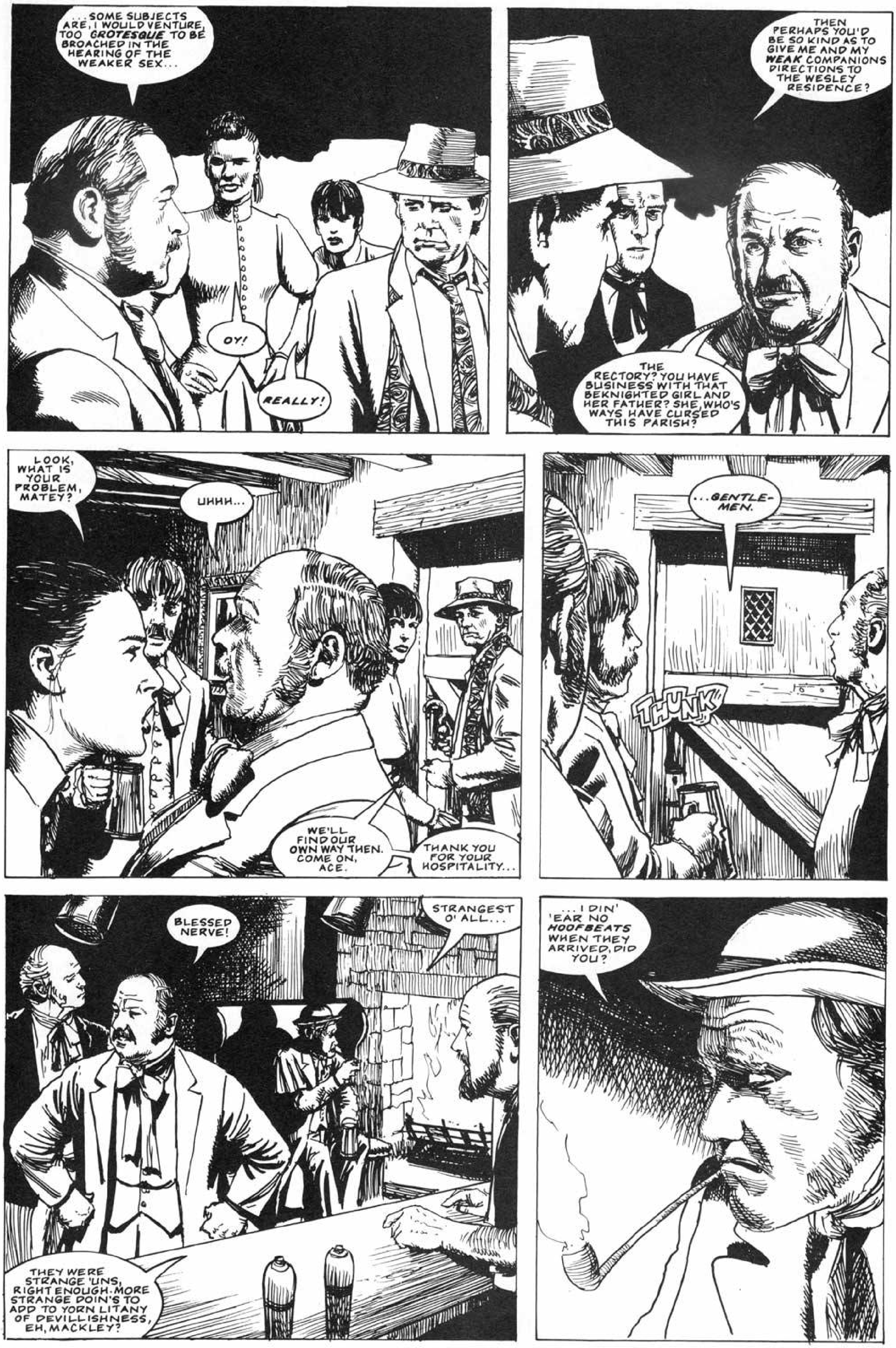
Photo © BBC

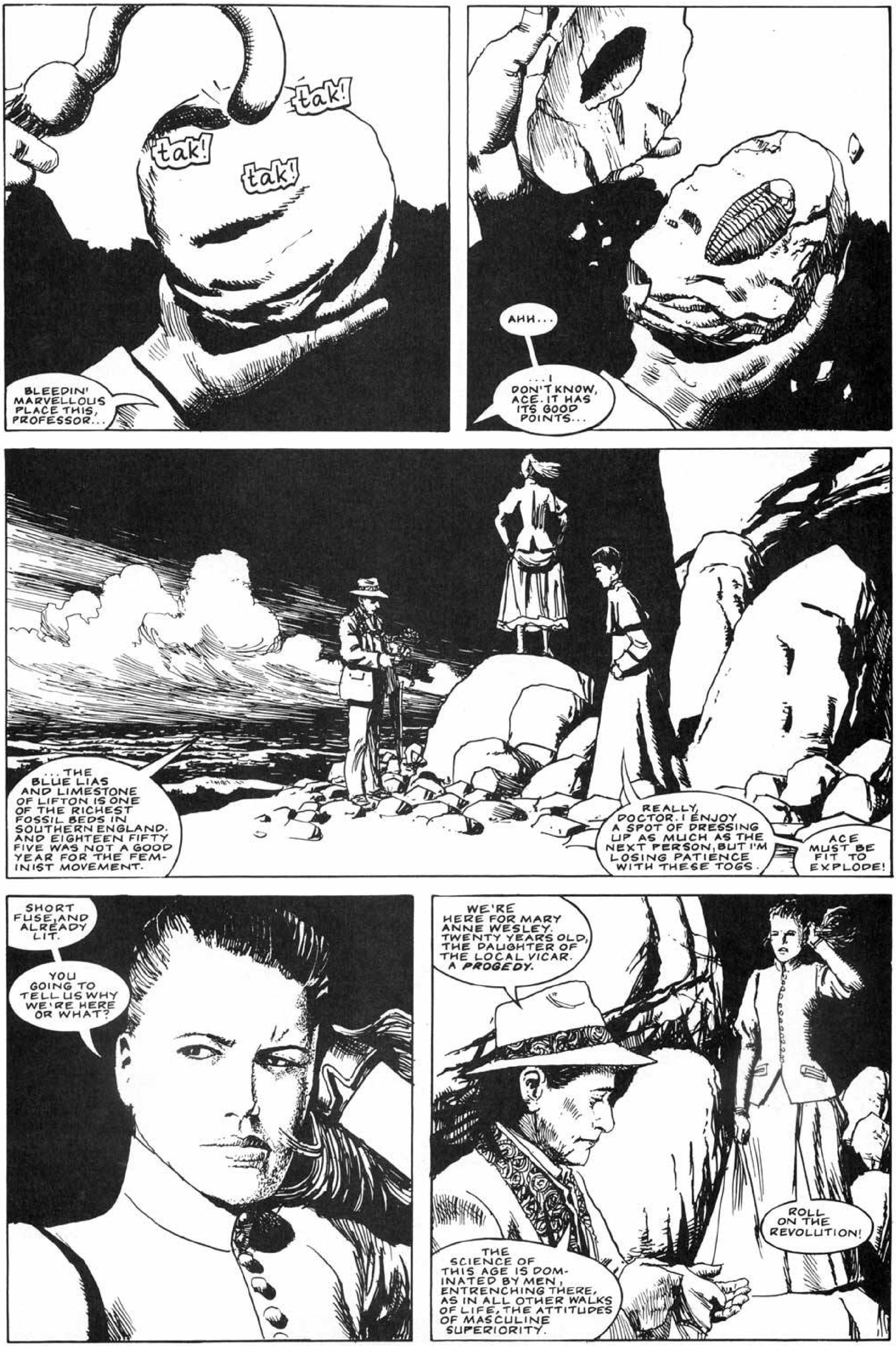

Cuckoo
Part One.
SCRIPT: DAN ABNETT
ART: JOHN RIDGEWAY
LETTERS: JANEY RUTTER
EDITS: GARY RUSSELL
The journal of Doctor Thomas Gideon, Oct. 13th 1855.
My hopes for some decent companionship on the mail coach to Lifton are all but dashed by the exuberence of my travelling companion...
... one Gilbert Mackley, an apothecary returning to his residence from business in London. I am at a loss to know which is the more distracting...
... the aroma of his infernal brandy or the affrontary of his tale of the woes that beset our destination.
He regales me with spurious balderdash about hauntings and unseasonal fogs and devilish lights across the sea...
... and then has the nerve to blame the nonsense on the very household I am to visit!
... THAT WESLEY GIRL, THE REVEREND'S DAUGHTER. AYE, BUT 'TIS CERTAIN HER SLATTERNLY WAYS HAVE BROUGHT IT ALL DOWN ON OUR FAIR TOWN.
COME NOW, DEAR SIR—
IT'S TRUE! SHE TURNS HER BACK ON THE SUITABLE PURSUITS OF WOMANKIND AND INDULGES IN ALL MANNER OF ACTIVITIES. 'TIS NO WONDER THE DEVIL CHOOSES TO ROOST IN THE GABLES AND EAVES OF LIFTON.
MISS MARY ANNE WESLEY HAS THROWN HERSELF WHOLEHEARTEDLY INTO A LIFE OF ACADEMIC ENDEAVOR. SHE IS ENRICHING THE STUDY OF PALEOBIOLOGY.
ALREADY THE FOSSILISED MARINE REPTILES SHE HAS EXHUMED FROM THE ROCKS OF LIFTON BAY HAVE —
BONES? WHO ON EARTH IS INTERESTED IN BONES?

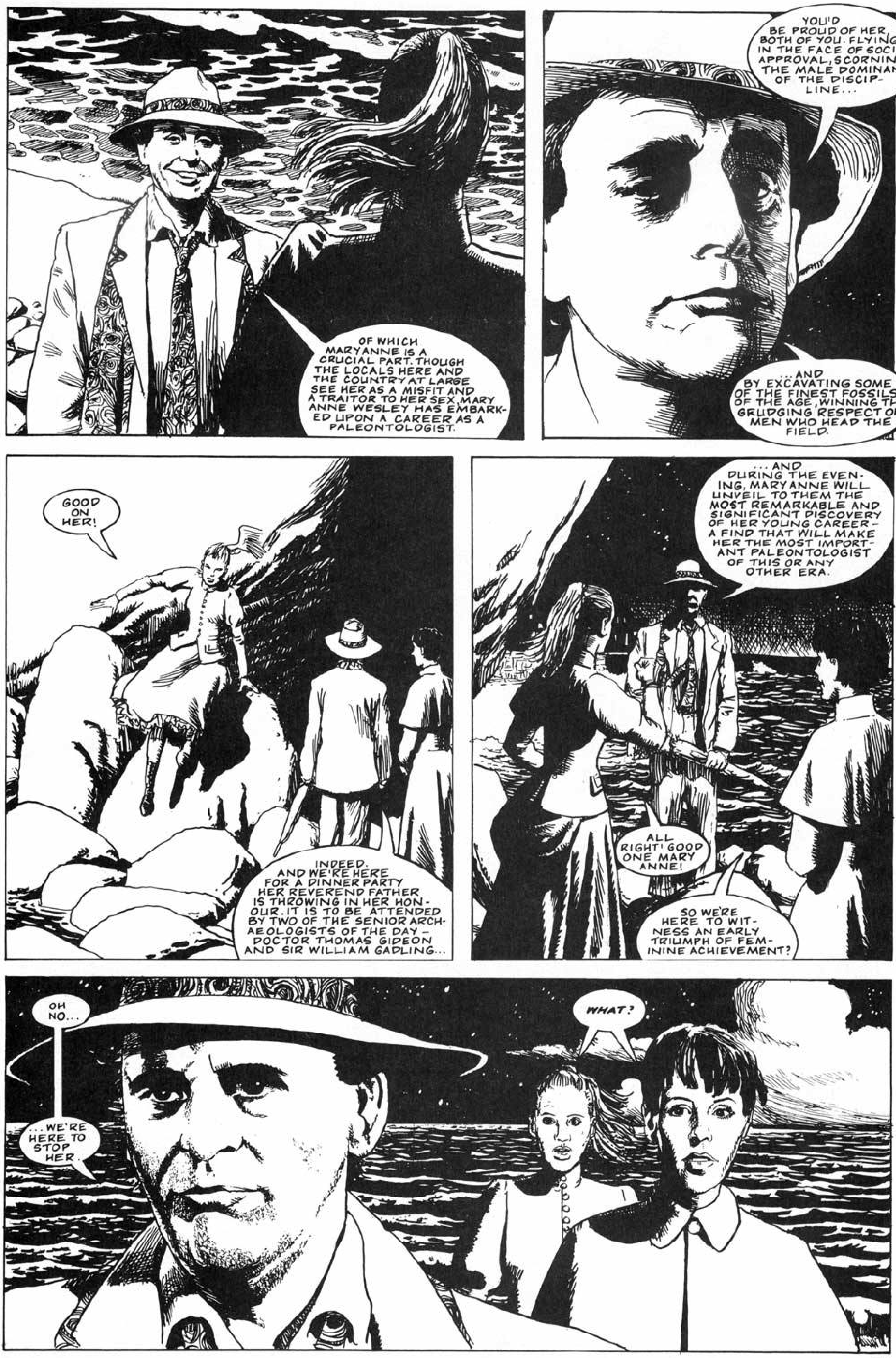

I, FOR ONE, SIR. I AM A FELLOW OF THE ROYAL SOCIETY AND THESE **BONES** YOU MOCK ARE MY MEAT AND DRINK.
WHAT IS MORE, I ONLY MAKE THIS TRIP ON THE INVITATION OF THE REVEREND WESLEY HIMSELF, TO MEET HIS **GIFTED DAUGHTER** AND HONOUR HER—
WHOA! WHOA NOW!
DRIVER? WHY HAVE WE HALTED?
SOMETHING ON THE ROAD, SIR. LORD PROTECT US, IT WAS SOME PHANTOM!
S-SIR I IMPLORE YOU FOR PITY'S SAKE, DO NOT DESCEND!
OF ALL THE FOOLISH NONSENSE! WE'LL PUT AN END TO THESE DAMNABLE FALSEHOODS RIGHT AWAY!
SIR! **SIR!**
THERE'S NOTHING, MACKLEY. NOTHING HERE. NO PHANTOMS, NO SPECTRES, NO—
Dear Lord.
ON, DRIVER! **ON**, I SAY, IF YOU WOULD SEE ANOTHER DAWN IN THIS LIFE! **ONWARDS!**
EEEAAARRGHH!

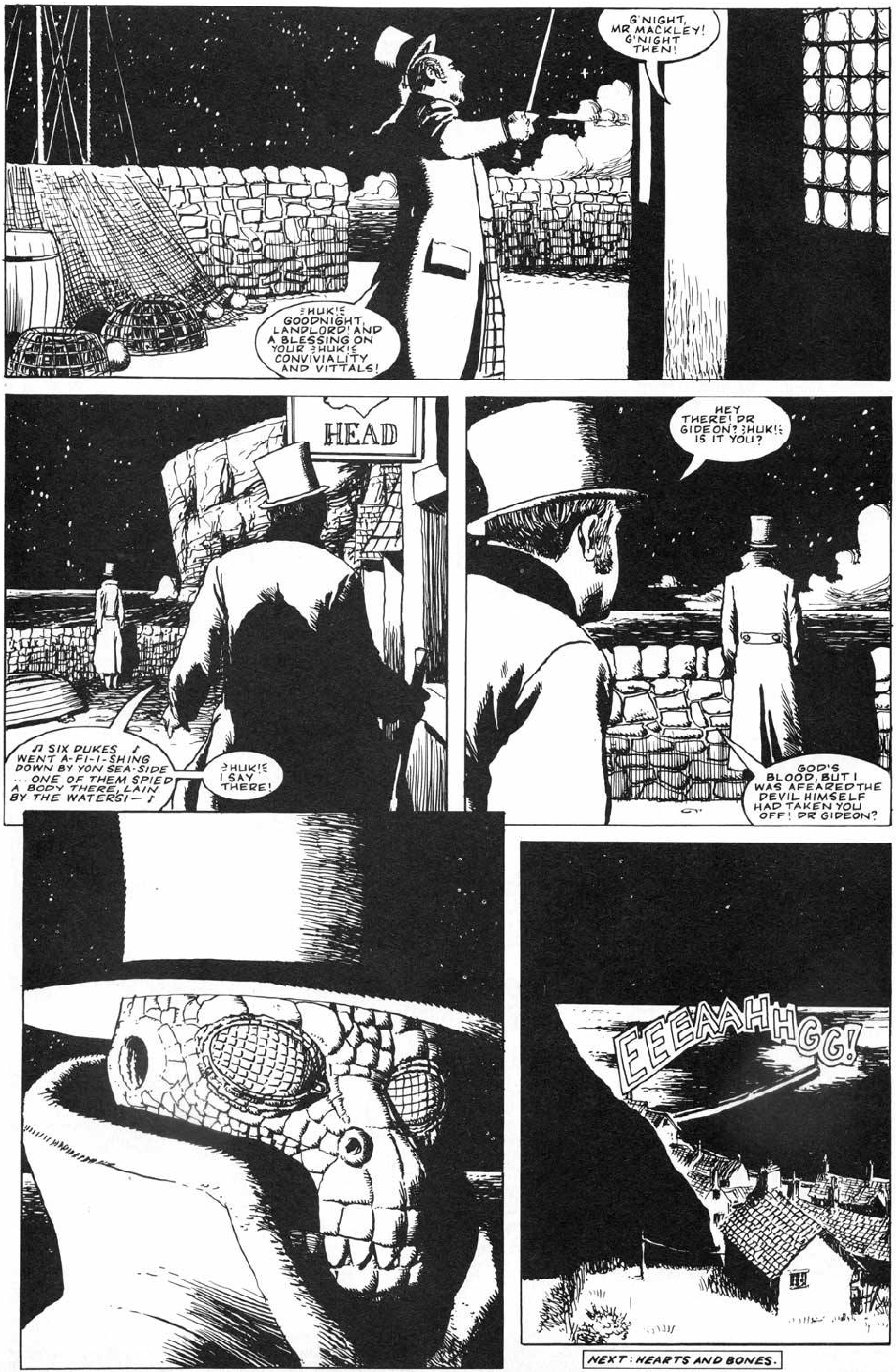

LIFTON, A LITTLE LATER...
BY MY OATH, IT WAS THE CRY THAT DID IT...
...THE DEVIL HAD TAKEN THE POOR FELLOW ...FOR CERTAIN!
THAT'S QUITE A TALE, MR MACKLEY. THOUGH NO DOIN'S IN THIS PLACE SUPRISE ME THESE DARK DAYS.
BOY! I'D WARRANT ANOTHER BOTTLE O'RUM FROM THE TAP ROOM WOULD 'ELP IN THE STEADYIN' OF MR MACKLEY'S NERVES.
THAT IT WOULD, LANDLORD! BUT MARK MY WORDS...
THE DEVIL HIMSELF IS AT PLAY IN LIFTON, AND NO MORTAL BODY IS SAFE!
VWORP VWORP
uh! uh! uh!
SKRISH!


AAAHHH
BOY! BOY! WHAT IS THIS TOM-FOOLERY? BOY?
MY APOLOGIES, FRIENDS. WE APPEAR TO HAVE COME IN THE WRONG DOOR!
WHO THE DEVIL ARE YOU, SIR? WHAT—OHH?
PARDON ME, LADIES!
I AM A DOCTOR, A VISITOR TO THESE PARTS. THESE ARE MY ASSISTANTS — MISS ACE AND MISS SUMMERFIELD. A GLASS OF MADEIRA AGAINST THE NIGHT AIR WOULD BE MOST WELCOME, LANDLORD.
B-BY ALL MEANS, SIR
A SEAT, DEAR LADIES?
THANK YOU, I'M SURE.
MY PLEASURE!
Don't think I could sit down in this curtain anyway...!
DELIGHTFUL!
I HEARD THE MOST INTRIGUING DISCOURSE AS WE CAME UP. SOMETHING ABOUT 'THE DEVIL'...?
NOW, SIR...


...SOME SUBJECTS ARE, I WOULD VENTURE, TOO *GROTESQUE* TO BE BROACHED IN THE HEARING OF THE WEAKER SEX...
OY!
REALLY!
THEN PERHAPS YOU'D BE SO KIND AS TO GIVE ME AND MY *WEAK* COMPANIONS DIRECTIONS TO THE WESLEY RESIDENCE?
THE RECTORY? YOU HAVE BUSINESS WITH THAT BEKNIGHTED GIRL AND HER FATHER? SHE, WHO'S WAYS HAVE CURSED THIS PARISH?
LOOK, WHAT IS YOUR PROBLEM, MATEY?
UHHH...
WE'LL FIND OUR OWN WAY THEN. COME ON, ACE.
THANK YOU FOR YOUR HOSPITALITY...
...*GENTLEMEN.*
THUNK!
BLESSED NERVE!
STRANGEST O' ALL...
THEY WERE STRANGE 'UNS, RIGHT ENOUGH. MORE STRANGE DOIN'S TO ADD TO YORN LITANY OF DEVILLISHNESS, EH, MACKLEY?
...I DIN' 'EAR NO *HOOFBEATS* WHEN THEY ARRIVED, DID YOU?

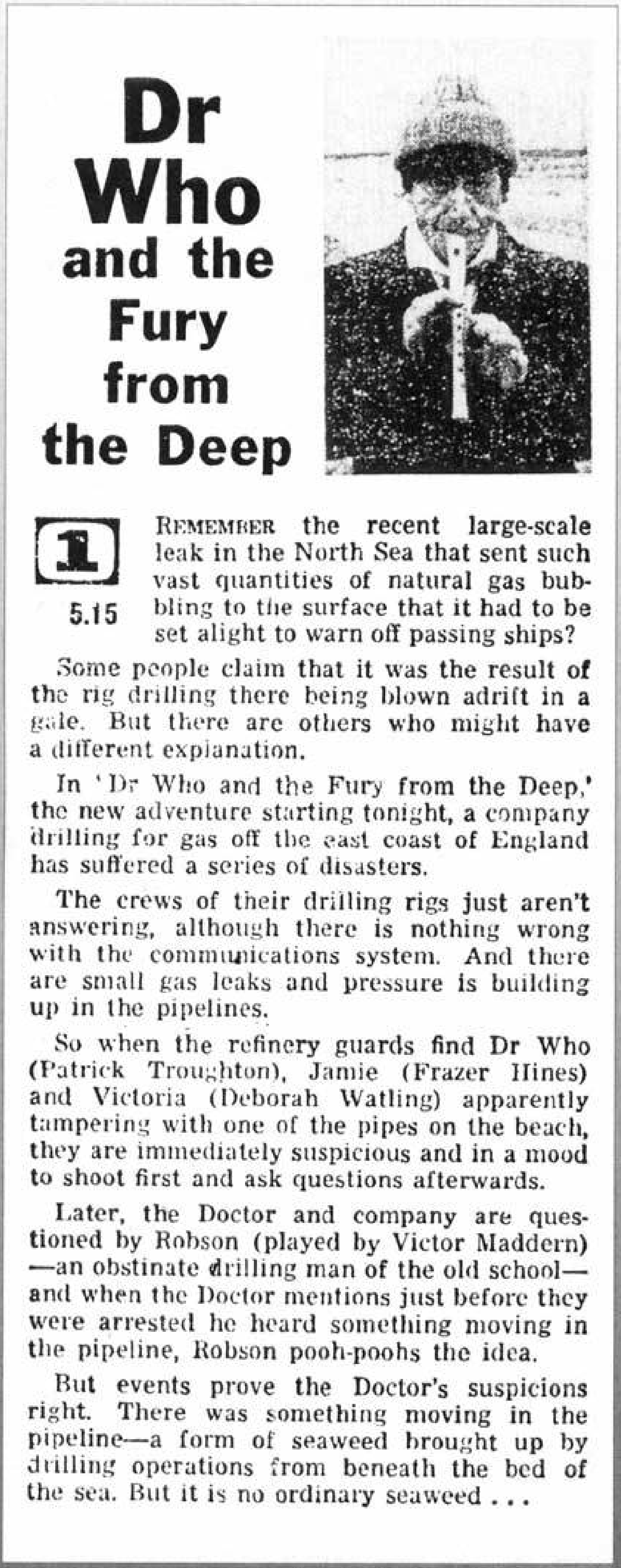

tak!
tak!
tak!
BLEEDIN' MARVELLOUS PLACE THIS, PROFESSOR...
AHH...
...I DON'T KNOW, ACE. IT HAS ITS GOOD POINTS...
...THE BLUE LIAS AND LIMESTONE OF LIFTON IS ONE OF THE RICHEST FOSSIL BEDS IN SOUTHERN ENGLAND. AND EIGHTEEN FIFTY FIVE WAS NOT A GOOD YEAR FOR THE FEMINIST MOVEMENT.
REALLY, DOCTOR. I ENJOY A SPOT OF DRESSING UP AS MUCH AS THE NEXT PERSON, BUT I'M LOSING PATIENCE WITH THESE TOGS.
ACE MUST BE FIT TO EXPLODE!
SHORT FUSE, AND ALREADY LIT.
YOU GOING TO TELL US WHY WE'RE HERE OR WHAT?
WE'RE HERE FOR MARY ANNE WESLEY. TWENTY YEARS OLD, THE DAUGHTER OF THE LOCAL VICAR. A ***PROGEDY.***
THE SCIENCE OF THIS AGE IS DOMINATED BY MEN, ENTRENCHING THERE, AS IN ALL OTHER WALKS OF LIFE, THE ATTITUDES OF MASCULINE SUPERIORITY.
ROLL ON THE REVOLUTION!


OF WHICH MARYANNE IS A CRUCIAL PART. THOUGH THE LOCALS HERE AND THE COUNTRY AT LARGE SEE HER AS A MISFIT AND A TRAITOR TO HER SEX, MARY ANNE WESLEY HAS EMBARKED UPON A CAREER AS A PALEONTOLOGIST.
YOU'D BE PROUD OF HER, BOTH OF YOU. FLYING IN THE FACE OF SOCIAL APPROVAL, SCORNING THE MALE DOMINANCE OF THE DISCIPLINE...
...AND BY EXCAVATING SOME OF THE FINEST FOSSILS OF THE AGE, WINNING THE GRUDGING RESPECT OF MEN WHO HEAD THE FIELD.
GOOD ON HER!
INDEED. AND WE'RE HERE FOR A DINNER PARTY HER REVEREND FATHER IS THROWING IN HER HONOUR. IT IS TO BE ATTENDED BY TWO OF THE SENIOR ARCHAEOLOGISTS OF THE DAY – DOCTOR THOMAS GIDEON AND SIR WILLIAM GADLING...
...AND DURING THE EVENING, MARYANNE WILL UNVEIL TO THEM THE MOST REMARKABLE AND SIGNIFICANT DISCOVERY OF HER YOUNG CAREER – A FIND THAT WILL MAKE HER THE MOST IMPORTANT PALEONTOLOGIST OF THIS OR ANY OTHER ERA.
ALL RIGHT! GOOD ONE MARY ANNE!
SO WE'RE HERE TO WITNESS AN EARLY TRIUMPH OF FEMININE ACHIEVEMENT?
OH NO...
WHAT?
...WE'RE HERE TO STOP HER.


G'NIGHT, MR MACKLEY! G'NIGHT THEN!
ʒHUK!ʕ GOODNIGHT, LANDLORD! AND A BLESSING ON YOUR ʒHUK!ʕ CONVIVIALITY AND VITTALS!
HEAD
♫ SIX DUKES ♪ WENT A-FI-I-SHING DOWN BY YON SEA-SIDE ... ONE OF THEM SPIED A BODY THERE, LAIN BY THE WATERSI— ♪
ʒHUK!ʕ I SAY THERE!
HEY THERE! DR GIDEON? ʒHUK!ʕ IS IT YOU?
GOD'S BLOOD, BUT I WAS AFEARED THE DEVIL HIMSELF HAD TAKEN YOU OFF! DR GIDEON?
EEEAAHHGG!

NEXT: HEARTS AND BONES.

FURY FROM THE DEEP



Dr Who and the Fury from the Deep

1

5.15

REMEMBER the recent large-scale leak in the North Sea that sent such vast quantities of natural gas bubbling to the surface that it had to be set alight to warn off passing ships?

Some people claim that it was the result of the rig drilling there being blown adrift in a gale. But there are others who might have a different explanation.

In 'Dr Who and the Fury from the Deep,' the new adventure starting tonight, a company drilling for gas off the east coast of England has suffered a series of disasters.

The crews of their drilling rigs just aren't answering, although there is nothing wrong with the communications system. And there are small gas leaks and pressure is building up in the pipelines.

So when the refinery guards find Dr Who (Patrick Troughton), Jamie (Frazer Hines) and Victoria (Deborah Watling) apparently tampering with one of the pipes on the beach, they are immediately suspicious and in a mood to shoot first and ask questions afterwards.

Later, the Doctor and company are questioned by Robson (played by Victor Maddern)—an obstinate drilling man of the old school—and when the Doctor mentions just before they were arrested he heard something moving in the pipeline, Robson pooh-poohs the idea.

But events prove the Doctor's suspicions right. There was something moving in the pipeline—a form of seaweed brought up by drilling operations from beneath the bed of the sea. But it is no ordinary seaweed . . .

FURY FROM THE DEEP – Episode 2

by Victor Pemberton
directed by Hugh David
transmitted 23rd March 1968

PICTURE

COLUMN 1

2 As the foam-creature retreats, the Doctor and Jamie ram through the
door to rescue the overcome Victoria. The hysterical girl blusters
about a seaweed creature before being questioned by
4 Robson, van Lutyens and the Chief Engineer. The three men
5 become aware the room has the stench of toxic gas. Robson accuses
the girl of sabotage before Jamie points out that she was locked in
7 from the outside. The Chief Engineer notices the damaged ventilator,
which van Lutyens deduces was opened by the control outside the
8 room. The saboteur's identity is once more a mystery.

COLUMN 2

1 Harris questions his wife about her sudden ill health, and she replies
2 that she feels dazed. She starts to explain about her hand being stung
4 but her voice trails off. "I went to get the file you asked for . . . put my
5 hand inside . . . and then . . . " Meanwhile, a huge foam-creature
7 seethes on the veranda outside. As Harris goes to fetch a doctor, poisonous
fumes emanate from its quivering tendrils. The sleeping
8 Maggie remains unaware of the horror outside.

COLUMN 3

1 The seaweed creature exerts a telepathic influence over Maggie, who
2 climbs downstairs and walks through the kitchen. With the alien throbbing
3 and pulsating in her head her journey climaxes with the terrifying
4 realisation that the seaweed she discarded earlier has grown to enormous
5 proportions. In the impeller area the Chief Engineer reports that
6 pump pressure has dropped. The Doctor interrupts, reporting that he
believes he's heard a movement from inside the pipes – and it made
7 the same thumping sound he heard on the beach. "What you heard,"
snaps Robson, "was a mechanical fault. "

COLUMN 4

I The Doctor and van Lutyens recommend that the gas flow is turned
off. Robson again refuses – even after a further build-up of pressure.
2 In the communications room a recovered Victoria, together with
Jamie, quiz the officer in charge, Price. He tells them that the
company supplies gas for the whole of Wales and South England. He
3 shows them a map indicating the relative position of all the rigs under
their command. At its centre is the central control rig complex – the
operation's nerve centre.
5 Harris pleads with the Doctor to help his sick wife, and Robson eventually
6 relents and lets him go.
7 Maggie Harris answers her door to find two men claiming to be maintenance
8 controllers. They ask to see her husband, and then request to
carry out a maintenance inspection in the kitchen.

COLUMN 5

1 The larger of the two gentlemen, Mr Oak, introduces his colleague –
2 the silent Mr Quill. Mrs Harris implores them to be quick, as she isn't
feeling very well. Meanwhile, the excessive pressure build-up in the
3 feed lines continues. "We'll blow ourselves wide open," warns the
Chief Engineer. Even when faced with the imminent danger of an
4 explosion, Robson resolutely refuses to switch off the gas.
5 Still feeling unwell, Maggie goes to bed while Oak and Quill set to
6 work in the kitchen. Oak's diseased hand reveals he is a victim of the
7 deadly seaweed. Quill crosses to the back door and opens it,
allowing the weed-impregnated foam to seep in.

COLUMN 6

2 They enter the bedroom, approaching Mrs Harris. Opening their
3 mouths they exhale poisonous gas which overcomes Maggie.
Meanwhile, the unleashed foam-creature swarms through the house.
4 On the beach where the Doctor and his companions first examined
the pipe, gas begins to pour out of the safety valve. The resultant restabilising
of pressure seems to avert the immediate crisis, but when C
5 Rig fails to respond to communications it is obvious to van Lutyens
that the immediate crisis is far from over. . .
6 The Doctor accompanies Harris back to his living quarters; they discover
Maggie and the stench of gas.
7 Van Lutyens points out there have been unprecedented pressure variations
on top of the fact that contact has been lost with two rigs.

COLUMN 7

1 Robson is alerted to a critical emergency at the impeller – it is
clearly being jammed. They watch, horrified as it grinds to a halt. "Well,
Mr Robson?" asks van Lutyens. "Where do we go from here?"
2 The Doctor examines Mrs Harris, who is alive and apparently physically
unharmed. He deduces that, possibly as a result of the toxic gas,
she is in some sort of coma. Furthermore, he explains that the gas
isn't natural, but is the toxic kind emitted when Victoria was locked in
the oxygen room. Harris explains that his wife seemed to have been
3 stung by some seaweed. Victoria nervously points out that there is
4 some seaweed on the floor nearby. Before Harris can touch it, the
5 Doctor advises caution. Harris then deduces that the hidden seaweed
was probably intended for him.
6 Van Lutyens' concern over the jammed impeller and the curious
7 sound is growing. He tells the Chief Engineer he believes he has
8 located the blockage. The impeller intake seems to be at fault, and the
valve must be checked.

COLUMN 8

The noise from the impeller starts again and the Chief Engineer asks
1 Robson for permission to check for blockages with van Lutyens. "Mr
Robson," the Dutchman warns, "there is something alive in the
pipeline." Robson yet again dismisses the theory before the Chief
Engineer backs van Lutyens up.
2 "Down there, in the darkness," he continues over the din of an alien
heartbeat, "waiting . . . "

DOCTOR WHO
EPISODE 2
PIPELINE
OXYGEN ROOM

DOCTOR WHO

ARCHIVE FEATURE

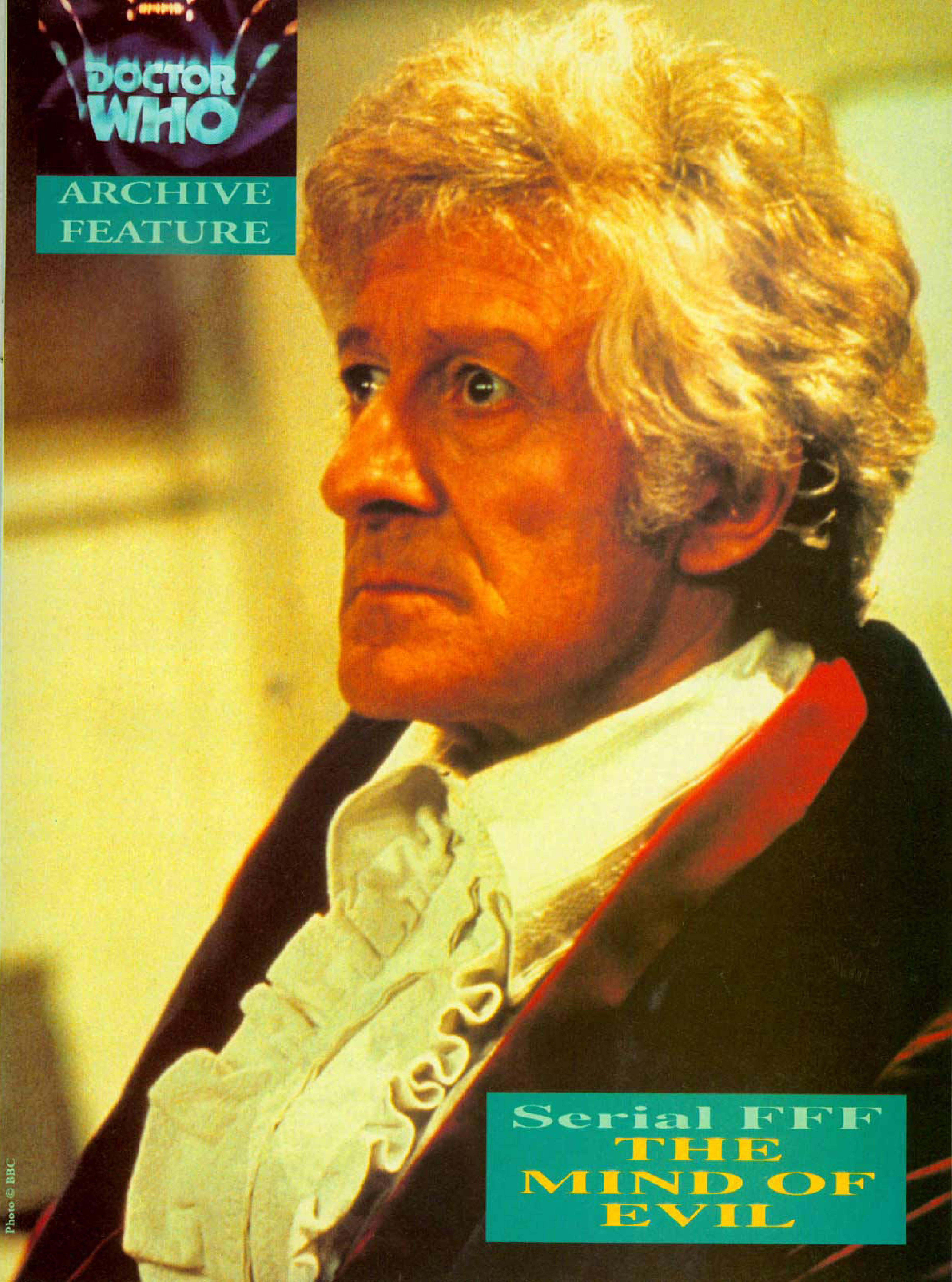


Photo © BBC

Serial FFF

THE MIND OF EVIL

EPISODE ONE (drn: 24′39″)

The Doctor and Jo arrive at Stangmoor Prison which was built as a Middle Ages fortress. They are official observers from UNIT, to see the demonstration of the Keller Machine by Professor Kettering. The Doctor is worried about this process, which its deviser, Professor Emil Keller, claims will extract the negative impulses from the brains of criminals and leave them as well-balanced individuals. The machine has been used on one hundred and twelve cases to date, and the first subject for it in Britain is the violent George Edward Barnham. The tranquilised Barnham is sentenced and the extraction machinery fitted to his skull, but the process seems to run wild and Kettering cannot explain what has happened. Later, medical student Arthur Linwood is found dead in the Process Theatre, off 'B' Wing – it appears he died of fright on being attacked by rats.

Assigning Captain Yates to supervise the moving of a missile, the Brigadier is dealing with security at the first World Peace Conference in London. Captain Chin Lee, the Chinese security officer, says that important documents have been stolen from General Chang Teik's suite. After leaving UNIT's offices she in fact destroys these. Next, Chang Teik is murdered in his suite, reported by Chin Lee on the security line. The Brigadier finds that Chin Lee had waited almost half-an-hour before telephoning him.

The Doctor hears that Linwood was afraid of rats. Kettering is left alone to disconnect the machine during a prison riot, and drowns in the dry Process Theatre. The Doctor persuades the Governor to let him disable the Keller Machine, but during another riot the machine comes to life and images of fire fill his mind. . .

EPISODE TWO (drn: 24′31″)

The Doctor is saved by the arrival of Jo, breaking the machine's spell. Yates then arrives and orders the Doctor back to London to help with the murder enquiry. Benton has followed Chin Lee around London, but somehow she uses the power of the Keller Machine to make him pass out.

Yates arranges transportation details for the Thunderbolt, an illegal nuclear missile with nerve gas warhead which the Navy are to dump in the sea. His plans are overhead via a 'phone tap by the Master, disguised as a GPO engineer outside UNIT HQ. The Doctor and the Brigadier meet the new Chinese delegate, Fu Peng, whom the Doctor gains the friendship of with his tales of Mao Tse Tung. On hearing about Chin Lee, the Doctor suspects this is the Chinese girl who helped Keller install the Machine at Stangmoor.

The next criminal to be processed, Harry Mailer, is placed in the condemned cell, but finds a gun left there for him by another prisoner, Lenny Vosper. Mailer overpowers the prison officers and soon take over 'B' Wing. The convicts break into the medical wing to take Jo and Dr Roland Summers hostage as they tend the confused and docile Barnham.

Chin Lee meets the Master, who orders her to kill the American delegate. She lures Senator Alcott to Fu Peng's suite, and then looms before him, adopting the form of a Chinese Dragon . . .

EPISODE THREE (drn: 24′32″)

The Brigadier, the Doctor and Fu Peng arrive on the scene, havng heard of Chin Lee's presence, and the dragon reverts to the girl, who then collapses. Fu Peng finds a telepathic amplifier placed behind the girl's ear, which the Doctor removes. Chin Lee recalls meeting Keller at an embassy reception and being invited to Stangmoor, after which her mind is blank. The Doctor realises that Keller is the Master.

Mailer keeps Jo in the condemned cell and sends Summers to the Governor to outline his terms for exchanging the hostages. It seems that Mailer is in control, until the child-like Barnham wanders into 'B' Wing, allowing Jo and the warders to overpower the distracted criminals. Mailer is returned to his cell. The Master arrives at Stangmoor in his rôle as Keller, and is shown to Mailer's cell. Giving the convict guns, gas grenades and masks, he helps Mailer to stage a successful take-over, this time of the entire prison. Vosper captures Jo, Summers and Barnham at the medical wing whilst the Governor and senior officers are apparently shot during the riot.

Having heard that Jo was a hostage in the first riot, the Doctor drives to Stangmoor where he is brought before the Master in the Governor's office. The Master needs the Doctor's help to control the Keller Machine, and after a chase, the Doctor is handcuffed to the chair in the Process Theatre. The Master places the telepathic amplifier on his head and leaves the Machine to do its work. The Doctor's old foes appear before his eyes . . .

EPISODE FOUR (drn: 24'40")

The effect of the Machine hits the whole prison, and the Master barely manages to shut it down, before reviving the Doctor from near death (one of his hearts having stopped). The Doctor is dumped in the condemned cell with Jo, whilst the Master tries to shut down the Machine. But the Machine feeds on his fear, and an image of the Doctor forces him out of the Process Theatre.

The Master outlines his plan to Mailer – he will hi-jack the Thunderbolt and use it to destroy the Peace Conference. After the convicts have left Stangmoor in a Black Maria, the Doctor and Jo manage to overpower Charlie, the guard on their cell and get to the Governor's office. Finding the Master's slide projector, they deduce his scheme with the Thunderbolt.

The Thunderbolt is hi-jacked from the UNIT convoy with Benton left badly injured. Yates manages to pursue the convicts to a disused airfield on a motorbike, but is captured. Benton's report to the Brigadier of seeing a Black Maria casts suspicion upon Stangmoor Prison.

The Doctor explains to Jo that the Keller Machine houses an alien mind parasite that feeds on evil, and sets off to deal with it. But the machine can already teleport itself around the prison, killing Charlie and Vosper.

The Doctor and Jo find themselves held at gunpoint by Mailer, who flees when the Machine materialises before them . . .

EPISODE FIVE (drn: 23'34")

The Machine leaves the Doctor and Jo, hungry for the evil in Mailer. Soon they and Barnham are recaptured by the other convicts. Mailer talks to the Master who is at the airfield hangar, and blackmails him into returning to Stangmoor to deal with the Machine. The Doctor agrees to help the Master disable the Machine, entering the Process Theatre to throw an electrically energised coil over it, feeding the parasite with brain rhythms. Meanwhole, Yates escapes from the airfield.

Having flown over Stangmoor in a helicopter, the Brigadier and Major Cosworth plan an attack on the prison. The Brigadier distracts the main gate in the guise of a van driver delivering food – he actually has with him a lorryload of soldiers. Benton meanwhile leads another assault group through a rear entrance as a battle between UNIT and the convicts starts.

The Master has left Stangmoor before the attack, and when it seems that he has lost, Mailer takes the Doctor and Jo out of the condemned cell as bargaining power. Jo's attempt to overpower Mailer fails, as the convict levels his pistol at the Doctor. A gunshot rings out . . .

EPISODE SIX (drn: 24'38")

The Brigadier has entered 'B' Wing and shot Mailer dead at the last moment. Benton is placed in charge of Stangmoor, and Yates arrives at UNIT Mobile HQ to say that the Thunderbolt is at Stanham Airfield.

The Keller Machine breaks free of the coils and kills some prison officers. The Doctor and Jo come under attack, but are saved when Barnham enters: his presence immobilises the parasite since he has no evil for it to feed upon. The Master calls the prison with his ultimatum of destroying London, but offers to return the missile in exchange for the dematerialisation circuit from his TARDIS which the Doctor stole. He has also disabled the abort mechanism on the Thunderbolt, so it cannot be destroyed by the Brigadier using a remote control.

The Doctor meets the Master at the airfield, arriving in the Black Maria. In the rear are Jo and Barnham with the Keller Machine. The Machine is used to attack the Master who reels helplessly whilst the Doctor reconnects the missile abort. However, the compassionate Barnham stops to help the Master. The Master enters the van and drives off, killing Barnham in the process. The Doctor and Jo vacate the site in a UNIT helicopter moments before the abort signal destroys the Thunderbolt along with the Keller Machine.

At Stangmoor, the Doctor realises he has dropped the Master's circuit. He then receives a 'phone call from the Master in his TARDIS, confirming that he is free to leave Earth now, whilst the Doctor must remain in exile.

Photo © BBC.

Photo © BBC.

Because of his prompt delivery and rewrites on *Inferno* for Season Seven of *Doctor Who*, producer Barry Letts and script editor Terrance Dicks immediately commissioned Don Houghton to submit a further storyline to Season Eight. After completing a serial for Thames Television's telefantasy series *Ace of Wands*, Houghton launched himself into his new six-part *Doctor Who* storyline in the summer of 1970. He had been impressed with production on *Inferno*, and liked both Jon Pertwee's Doctor, and the format of the Doctor's exile on Earth.

The original storyline, *The Pandora's Box*, grew out of discussions between Dicks and Houghton about a creature that fed on fear and evil. Houghton's principle concern was the moral issue of tampering with people personalities for supposedly 'good' purposes, an adaptation of concepts he admired in Stanley Kubrick's film of Anthony Burgess' controversial *A Clockwork Orange*. The prison setting, where the machine was tested, also made good television drama.

Houghton though was wary of the prison being able to support a full six episode storyline, and so looked for other ingredients. It was his wife, oriental actress Pik-Sen Lim, who suggested that a world peace conference being threatened by the evil from the Pandora Machine and by the insane Keller would be an extra element to add variety.

THE MASTER

During the spring 1970, Dicks and Letts created a new regular villain for Season Eight: an evil renegade Time Lord known as the Master. The Master had been introduced in scripts by Robert Holmes for the first story of the season, *Terror of the Autons*, and was now inserted into Houghton's story. Effectively the Master took on the rôle of Keller with minimal rewrites. Until very late in the day, the story was entitled *Doctor Who and the Pandora Machine*, only becoming *The Mind of Evil* shortly before production.

On terms of continuity, the script for Episode One again had the Doctor referring to himself being thousands of years old, which was in keeping with comments he had made in *Doctor Who and the Silurians* Episode Six. When attacked by the Keller Machine, the first vision seen by the Doctor was usually a wall of flame. He explained this to Jo at the start of Episode Two as being because of seeing a world being destroyed in fire recently, referring to Houghton's *Inferno*. As with that serial, the new Doctor still practiced Venusian Karate, demonstrated on Captain Yates during Episode Two. One of the character names, Lenny Vosper, was inspired by Houghton's agent of Margery Vosper Ltd.

The director of *The Mind of Evil* was Timothy Combe, who had greatly impressed Letts with his handling of the technically demanding *Doctor Who and the Silurians* (which had been in production when Letts joined the show) and whose first credit had been for the Dalek fight sequence in *The Evil of the Daleks* Episode 7.

Combe liked the script because it was situating a fantasy adventure alongside contemporary issues: peace conferences and resocialising of criminals and he was keen for it to become an action-packed psychological thriller. A concern for Combe when he read the script was over casting oriental artistes in the rôles of the Chinese delegation. After going to Oriental Castings he was disappointed with the actors and actresses he had seen but Letts then told him that Houghton was married to Pik-Sen Lim and she was cast as Chin Lee.

As with *Terror of the Autons* and most of Season Eight, the make-up designer was Jan Harrison. Costumes were supervised by Bobi Bartlett, who had worked on *The Invasion*, *The Krotons* and *The Seeds of Death* in 1968 and 1969. *The Krotons* had also been a serial overseen by set designer Raymond London, who was assigned to *The Mind of Evil*, and who had started on *Doctor Who* with *The War Machines* in 1966. On the visual effects side, Combe again worked with James Ward who had handled *Doctor Who and the Silurians*.

Some documentation indicates that production work on *The Mind of Evil* was done as early as Monday 12th October, 1970 (i.e. during rehearsals on *Terror of the Autons*' second recording block). This was voice recording for Episodes Two and Five with Richard Franklin as Captain Yates and Laurence Harrington as the voices of Mr Kerr, a UNIT transport officer, UNIT's Greyhound Seven and the 'Chief', all needed for film sequences.

It was also clear that *The Mind of Evil* would be an expensive serial to make, a factor partially allowed for by cost-cutting on *Terror of the Autons*. The casts were large, and a lot of filming was required. Other requirements contributing to the costs were the hiring of a limousine for the Master, the hi-jacking of the Thunderbolt and the storming of Stangmoor by UNIT. These last two sequences required the use of RAF teams and stunt men from HAVOC, both of whom needed time to rehearse and plan the action routines. A side effect of the high costs for the film material was that the scenes for Episodes Five and Six set at the UNIT Mobile HQ were rescheduled to be made in studio instead of on location.

EMBASSIES

Filming was done during the last week of October 1970, with the crew having completed recording on *Terror of the Autons* the previous week. The first filming on the story, for Episodes One to Three, was done in London, using Cornwall Gardens and Kensington Gardens in South Kensington, as well as the exterior of the Commonwealth Institute. The original plan had been to film in Belgravia for the embassy buildings, but instead Combe's team move a mile up the road to Earl's Court for their venues. The script for Episode Two was rewritten to include Sergeant Benton as the UNIT agent assigned to tail Captain Chin Lee and falling under the mental assault of the Keller Machine at Cornwall Gardens. Originally another character was to have done this, but the actor concerned fell ill so John Levene stepped into the role.

UNIT HQ was now situated at 24 Kensington Gardens, and for the scene in Episode One where Chin Lee burnt the missing papers Combe got his own children to appear in the background, counterpointing the evil of the Master's scheme with the innocence of the youngsters. A wind machine was used for some of these scenes, and Lim wore the telepathtic amplifier prop behind her right ear. Across the street from the offices was placed a prop telephone exchange box and a workman's hut, for the sequences in Episode Two where the Master tapped into the UNIT telephone conversations between Yates and Kerr. As with *Terror of the Autons*, Delgado wore a thin fabric mask in his guise as the telephone engineer. This venue also appeared in Episode Three as the Doctor and Chin Lee returned to UNIT HQ.

The black limousine was hired as the Master's mode of transport in the serial, driven by Francis Williams as the chauffeur. Williams also played an African delegate in footage shot at the Commonwealth Institute, but from the completed Episode 2. This sequence, which involved the arrival of delegates at the conference was dropped when Combe found that the actor playing Fu Peng, Andy Ho, was unsuitable due this lack of vocal variation. Although the artiste concerned had a great deal of TV experience, Combe decided to replace him with a new actor for the studio scenes.

The BBC team applied to the Home Office for permission to film at a real prison for some of the Stangmoor sequences, but were told that this would not be possible. Instead, production assistant John Griffiths decided upon Dover Castle which was felt to make a suitably imposing setting, and the BBC were granted permission to film there by the Ministry of Works. Because it looked more like a fort than a prison, a line of dialogue in which the Doctor told Jo how it had been a Middle Ages fortress was added.

The Constable Gate in particular featured in the serial, dressed with a sign reading 'H.M. Stangmoor Prison' and a prop surveillance camera. Jon Pertwee and Katy Manning were shown arriving in Bessie at the start of Episode One, with filmed footage also being shot of the Doctor waving at the security camera to be shown on a monitor in studio. This sequence also featured an early use of the UNIT pass, a small card with a photograph of the holder inside it.

Inside the grounds of the castle itself, a sequence of the Doctor being pursued by the convicts was filmed for the end of Episode Three. A Black Maria was needed for Episode Four as the Master prepared the criminals to set off and hi-jack the missile. For these scenes, HAVOC stuntmen Roy Scammell, Mike Stevens, Marc Boyle and Terry Walsh appeared as convicts. Other shooting at the castle used the perimeter and entrance for Benton's party to mount their attack at the end of Episode Five.

INTO BATTLE

Combe planned the action sequences as thoroughly as he could. By filming some shots from the top of the keep, a dramatic battle could be captured between criminals and UNIT. The castle allowed plenty of steps and walls from which convicts could be shot or fall down. The UNIT troops scaling the fortress were a team of eight marines whose services Combe and Letts had managed to secure.

Combe's attempt to shoot the Episode Five battle sequence at Dover Castle using the marines, several HAVOC stuntmen and a few extras, left him short of both time and money even when allocating a whole day to the shots. Having used mainly wide-shots, Letts viewed the rushes and advised him to use more close-ups. Because of this, an additional day's filming was arranged for the following Saturday, with the production team acting in close-ups, including Combe himself in dark glasses as a gun-toting convict.

Can a man drown in a dry room? Kettering (Simon Lack) discovers that you can. Photo © BBC.

Barry Letts secured the help of the RAF on the serial, letting slip that the Army had already provided troops and equipment for *The Invasion* two years earlier. This paid off, as the RAF loaned the team an un-primed missile for the film sequences with the Thunderbolt on location, and also supplied a ground crew for the scenes at the airfield. The RAF personnel however were in uniform as troops instead of being dressed as prisoners, an oversight which was not realised during shooting. Because of this, Dicks ammended the recording script to have the Master explain that the men were 'hired mercenaries in fake uniforms' when talking to Yates in Episode Five.

A key action scene was the hi-jacking of the Thunderbolt itself on a country road, using four motorcyclists and two UNIT Land Rovers as escort on the main lorry towing the weapon behind it. Again, this was choreographed by HAVOC and saw Walsh, Boyle, Scammell and Stevens joined by Billy Horrigan, Max Diamond and Derek Martin as prisoners and UNIT soldiers. During the hi-jack sequence, John Levene was hauled from the lorry cab by one of the stuntment playing a convict. Keen to make the whole affair look convincing, Levene fell heavily to the road below, catching his leg in the process and badly injuring himself.

The airfield scenes were shot at a Ministry of Defence establishment near Dover. Another change to the script made by Combe and Dicks was the climax of the story. Here it was felt that a helicopter was really the only means of escape to get the Doctor and Jo clear of the exploding Thunderbolt. Combe felt confident about using this to good effect, having previously included a helicopter in *Doctor Who and the Silurians*. This late addition (plus delays involving accidents with cast and stuntmen) was to push the budget over its limit, and make it even more expensive than *The Invasion*. Combe's overspending meant that Letts, a budget-conscious producer, was reluctant to use Combe again – despite his competent work.

The helicopter day at the airfield was Thursday 29th October, 1970 where BBC photographers also took publicity shots of Pertwee, Manning and Delgado. These final scenes saw the use of the part of the Keller Machine that housed the alien mind parasite, a prop made by John Wood. The base of the machine was equipped with flashing lights and dials, and inside the main cylinder was housed the parasite itself. There was also provision made to pump foam from the BBC's fire-fighting foam generator out through the prop for the climactic sequences as the parasite perished. The helicopter (G-AWLC) also appeared as Windmill 347 at the start of Episode Five as it overflew Stangmoor Prison, as well as Windmill 342 which rescued the Doctor and Jo from Stanham Airfield. Bill Horrigan doubled for guest star Neil McCarthy in the scene where Barnham was run down by the Master.

One stunt which did not go quite according to plan was Yates' capture by the Master's mercenaries at the hanger in Episode Four after watching the convicts deliver the Thunderbolt. Richard Franklin was meant to drive off on a motor bike in one shot, whereafter a stunt double would be shot at and winged from the vehicle. Franklin, unhappy with the mode of conveyance, let the cycle slip from between his legs, fell to the ground and watched as the machine proceeded to smash into a pile of crates. The sequence was felt to look good, and was retained in the finished print.

INTO STUDIO

Taking on the rôle of Fu Peng in studio was Kristopher Kum. Michael Sheard, cast as Dr Roland Summers, had previously appeared as Rhos in *The Ark*: *The Plague* in 1966. Of the four prison officers (two of whom were referred to as Samuels and Johnson), Bill Matthews had played Davis in Episode 1 of *Doctor Who and the Silurians* the previous year, whilst Dave Carter (a long-standing extra since 1966) had been several Silurians in Combe's previous serial, a Primord in *Inferno* Episodes 5 and 6 and a museum attendant in *Terror of the Autons* Episode One. Haydn Jones appeared as Vosper, having provided the Auton leader voice in *Terror of the Autons* Episodes Three and Four a few weeks earlier.

The first two episodes were recorded in Studio TC3 at BBC Television Centre on the evenings of Friday 20th and Saturday 21st November, 1970. Documentation shows that the first evening was used for taping 'inserts' whilst the second was designated for the main episodes, indicating out of sequence recording. Since Delgado was absent from Episode One and appeared on film sequences only for Episode Two, he was not needed for recording or the two weeks of rehearsals leading up to it.

The main set of Stangmoor Prison was quite large and complex. 'B' Wing was a large two-level set with a central staircase leading up to a gantry, off which were the cells (with the prisoners largely unseen in early episodes, the extras could double as the people attending the Keller Machine demonstration). Off to the left was the Process Theatre in which the Keller Machine was housed. Behind this, running from the gantry, were stairs leading down a corridor to the condemned cell where Barnham and Mailer were held. Other sets at the prison included Dr Summers' office, the adjoining medical wing room where Barnham was taken after processing and also the prison officer room (which had a monitor on which film of the Doctor was shown to indicate the gate security camera).

There were numerous delays with scenes involving the Keller Machine itself, which did not seem to work properly. The main control console for the machine was a stock control panel with ►

Photo © BBC.

◄ working dials which had featured in the previous serial *Terror of the Autons* as well as episodes of *Out of the Unknown*. The Machine glowed when activated, and generally the studio lighting was dimmed to enhance this effect.

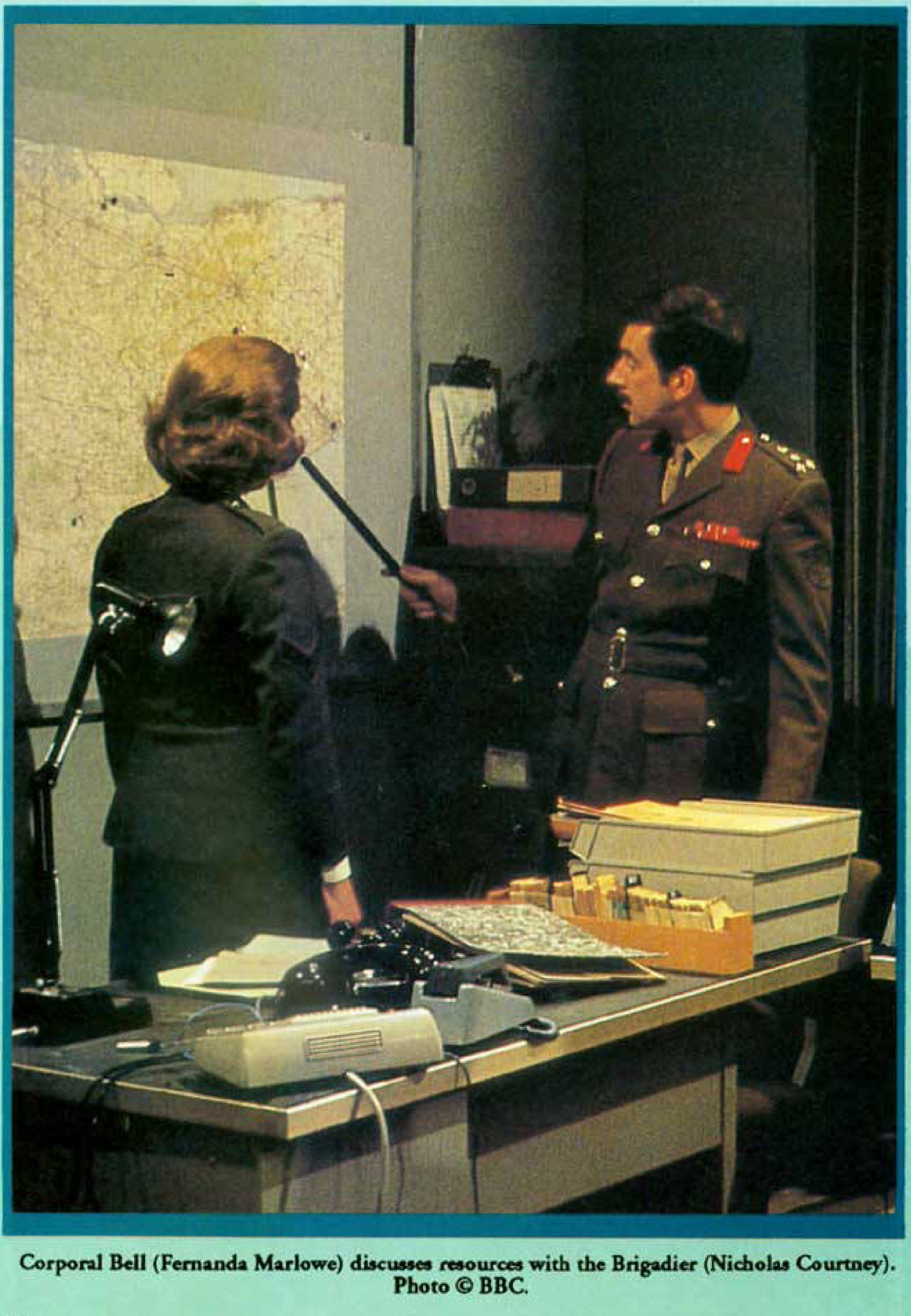
The effect of the Keller Machine attempting to kill somebody usually involved them seeing an image of what they feared. In the case of Kettering this was water, with twenty-nine feet of 16mm film coming from the BBC's stock library. For the Doctor seeing fire at the climax of Episode One, twenty feet of 16mm stock was hired from the Movietone Library. For these sequences, an inlay effect was also used to make the picture ripple and wobble, with the camera itself going out of focus when showing the victim, rocking back and forth. When the Doctor disconnected the Machine at the end of Episode One, the camera zoomed in and out on the machine.

The noise of the Keller Machine in operation was added to the film sequence in Episode One where the missing papers were burnt by Chin Lee, and also to a telecine insert in Episode Two where Benton came under mental assault. On this occasion, an out-of-focus camera image of the Machine in the Process Theatre was superimposed on Benton's collapse. UNIT HQ was represented by two linked sets: an outer Ops Room which led through to the Brigadier's office. Sounds of London's traffic were used as background noises on tape for these scenes to match the outdoor film material.

For the conversation in Hokkian between Fu Peng and the Doctor in Episode Two, a few slide captions of subtitles were superimposed on the screen as the two started to speak (e.g. "This unworthy person welcomes you and delights in your safe arrival"). Combe liked this element, since it showed the Doctor's mastery over languages. The dialogue had been written by Houghton, working in conjunction with his wife who coached Pertwee in its delivery. The actor had some problems with the dialect, and so the speech was trimmed down during rehearsals.

Since the characters of Fu Peng and Senator Alcott, plus the Chinese Delegation Suite set only featured briefly at the start of Episode Three, it was decided to record all these scenes with Episodes One and Two. Fu Peng's suite made use of a photographic backdrop of London showing St. Paul's Cathedral outside its large windows. In the inserts for Episode Three, the Doctor spoke to Chin Lee in Cantonese as well as Hokkian, but this time subtitles were not used to translate the dialogue.

For the end of Episode Two, Chin Lee had to turn into a dragon which then advanced on Alcott. The dragon was created by visual effects, but unfortunately the creature looked so friendly that it was nicknamed 'Puff the Magic Dragon'. Combe, unhappy with what had been created, kept its use to a minimum. Both Pertwee and Letts recalled it years later as being a severe disappointment. The effect of Chin Lee turning into the dragon was achieved by use of inlay ripple and cross-merging two out of focus images, a similar effect to the video distortion seen during the Keller Machine attacks.



Corporal Bell (Fernanda Marlowe) discusses resources with the Brigadier (Nicholas Courtney). Photo © BBC.

A photocall on the Saturday was held for two of the actresses involved in the serial. The first of these was Pik-Sen Lim, and the second was Fernanda Marlowe who played Corporal Bell, the Brigadier's new aide and another female face in UNIT aside from Jo Grant. At the time, Fernanda Marlowe was married to guest star William Marlowe.

Episodes Three and Four were taped over Friday 4th and Saturday 5th December 1970, again with paperwork suggesting that the Friday evening was used for set pieces and special inserts. The fight arranger for the riot scenes in Episode Three was Derek Martin, one of the HAVOC stunt team who had worked on *Doctor Who* since the mid-Sixties. The HAVOC stuntmen used by Martin included Boyle, Alan Chuntz, Mike Stevens, Bill Horrigan and Val Musetti, all of whom had featured on *Doctor Who* before. Unfortunately, the prison riot did not go as planned since the electronically detonated charges placed on the set to simulate funfire had been mis-timed during the sequence and the result was less than satisfactory.

The office of the Prison Governor (who was referred to as Victor Camford in the script) was built for Episode Three. As with the prisoner officers' set in Episode One, this contained a monitor on which the Master could view the arrival of the Doctor at the main gates in Episode Three. There was also a projection screen used on this set, allowing the Master to brief Mailer in Episode Four about the hijacking of the Thunderbolt by showing him projector slides of the missile itself and the route the UNIT convoy was taking past Stangmoor.

CSO was used for one shot of Benton and Yates discussing moving of the missile in Episode Three. The two actors, standing against a blue screen, were placed over a colour photographic caption slide of the RAF's missile taken on location. For the scene in Episode Three where the Doctor overpowered the Master in the Governor's office, Pertwee was required to overturn a table on Delgado. An added complication for the sequence lay in the fact that there was a jug of water on the table which, when split, made the studio floor very slippery. When the sequence was recorded, Delgado slipped badly on the floor, but carried on with his scene.

For the mental assault on the Doctor at the climax of Episode Three, Houghton's script suggested that the Time Lord saw some of his past enemies. These were represented in a series of full-length BBC photographs, including a Dalek (from *The Dalek Invasion of Earth*), Koquillion (*The Rescue*), Slaar (*The Seeds of Death*), a Zarbi (*The Web Planet*), a War Machine (*The War Machines*), a Silurian (*Doctor Who and the Silurians*), an Ice Warrior (*The Seeds of Death*) and a Cyberman (*The Invasion*). These photos were mounted on easels and the images from three different pedestal cameras superimposed on the action in the Process Theatre. Again, the sequence began by showing superimposed flames, emphasising the Doctor's fear of fire. An electronically modulated voice also squawked in a Dalek-like manner over the monster montage. At the start of the next episode, as the Master checked the Doctor's hearts, the healthy beat of the second one was heard on the programme's soundtrack.

In Episode Four, the Master's greatest fear, as generated by the Keller Machine, was shown to be the Doctor. Pertwee's mocking image was superimposed over a sequence with Delgado confronting the Machine in the dark Process Theatre, with low camera angles making the Doctor tower over the Master.

The Keller Machine's main section finally gained mobility at the end of Episode Four. Now it could dematerialise from one place and reappear in another. This was done by a standard roll-back-and-mix technique, over which an inlay wobble was generated to ripple the image. The death of Charlie at the end of Episode Four saw a blast of interference being placed over the picture as the Machine attacked him, with a similar effect used for the demise of Lenny Vosper. The picture was also tinted red during the death scenes.

FINAL RECORDING

The final two instalments of *The Mind of Evil* were recorded on Friday 18th and Saturday 19th December, 1970 in Studio TC3 at Television Centre. Joining the cast as UNIT's Major Cosworth was Patrick Godfrey, who had previously appeared as Tor in *The Savages* in 1966.

Again, the action sequences were handled by HAVOC, although in addition to all the material for Episodes Five and Six, a section of the riot for Episode Three had to be restaged on the first day, necessitating the recall of Eric Mason, Raymond Westwell and Roy Purcell, who had all completed their material in the previous studio. Since the prison set was the centrepoint of all three studio blocks, it was possible to remount these sequences. Another sequence involving Pertwee, Delgado and Marlowe was also recorded as an insert for the earlier episode.

In Episode Five where the Doctor and the Master attempted to trap the Keller Machine, Pertwee advanced on the prop holding a coiled wire in his gauntlets, with the coil bursting into flames on cue. The montage of monster photos was used again along with the Dalek voice, as the Machine attempted to force the Doctor back. A photocall on the final day covered various scenes set inside the prison, including the climax of Episode Five as Mailer held Jo hostage.

For the scenes in Episode Six where the Machine broke free of the power coil, the standard inlay ripple and picture tints were used, plus the camera zooming in and out with stagehands hurling props across the Process Theatre set from just off camera. The power box connected to the cable was rigged to ignite, the cable smoked and then split in a close-up, allowing the Machine mobility once more. An overexposed camera effect was used for the deaths of two prisoner officers at the hands of the Machine. After Barnham had pacified the parasite, the Doctor removed the top of the Machine to reveal a pulsating brain-like bladder with a single eye.

The Master's TARDIS interior appeared very briefly at the end of the serial as a flat one-wall set seen in close-up. For this scene, Delgado shed the dark business suit he had worn during *The Mind of Evil* and reverted to the black Pandit Nehru style jacket seen at the start of *Terror of the Autons*.

Dudley Simpson composed just over twenty-five minutes of music for the story, again using the electronic facilities of Brian Hodgson and the Radiophonic Workshop as with *Terror of the Autons*. The theme for the Master, which he had developed in the earlier story made a return, as did a new arrangement of his UNIT melody from *The Ambassadors of Death*, this time rendered electronically for the storming of Stangmoor in Episode Five. The other piece of music added to the finished serial was seventeen seconds of Robert Fripp's *In the Wake of Poseidon: The Devil's Triangle*. This was used in Episode Three for the sequence where the Master listened to music on his radio as he was driven to Stangmoor Prison.

The Thunderbolt missile – Captain Yates' charge. Photo © BBC.

The Mind of Evil was previewed in a one-minute eight-second videotape trailer voiced by Richard Bebb, after *Terror of the Autons* Episode Four at 5.38pm on Saturday 23rd January 1971.

In keeping with the trend set by *Terror of the Autons*, *Radio Times* included black and white photographs and the series logo with some of the cast listings for *The Mind of Evil*. Episode One had a shot of the Doctor leaning across the control console in the Process Theatre, whilst Episode Three had a small picture of the Doctor in close-up.

The Mind of Evil saw a slight dip in the ratings after *Terror of the Autons*, although Episode Two got a notably larger audience. The fragmented nature of the ITV regions meant that *Doctor Who* had a wide variety of opposition in its Saturday slot. LWT screened *Stewpot* with Ed Stewart for four weeks, later replacing this with wildlife documentaries from the *Survival* series. Granada opted for the western *Bonanza*, whilst Yorkshire and ATV screened *The More We Are Together*. Southern ran episodes of *Voyage to the Bottom of the Sea*, but towards the end of *The Mind of Evil*, joined ATV and other ITV regions in a relaunch of Gerry Anderson's latest series *UFO*. *UFO* had made its debut in an adult slot in September 1970 and failed badly. In many regions the series had been dropped mid-way through, and in February it was rescheduled in a family adventure slot to capture the *Doctor Who* audience. This was a contributary factor for a change in *Doctor Who*'s time-slot a few weeks later to place it after *UFO*.

The Mind of Evil was the final *Doctor Who* story directed by Timothy Combe. His directing work continued with *The Doctors*, *Z Cars*, *The Brothers*, some plays with Innes Lloyd and the award winning BBC classic adaption of *Ballet Shoes*. After working in Australia around 1979, Combe became a drama producer with BBC Videograms and looked at the feasibility of assembling a videotape covering the history of *Doctor Who* with the help of Terrance Dicks. The project was then assigned to Graham Williams, but came to nothing. Since leaving the BBC in 1981, Combe has worked as an agent for film and television actors.

The serial was also the last association between *Doctor Who* and writer Don Houghton. The writer had been unhappy with some of the changes made to the script (including the title change), but found that he had many commitments elsewhere in the industry, notably on *New Scotland Yard*. Houghton became a writer and producer at Hammer Films for several years, working on films such as *Dracula AD 72*, *The Satanic Rites of Dracula* and *The Legend of the Seven Golden Vampires*. Maintaining his link with ►

the horror world he was executive story editor and writer on *Hammer House of Mystery and Suspense*, wrote for television series such as *The Professionals*, *Sapphire & Steel* and *CATS Eyes* and developed the thriller serial *The Doombolt Chase*. He also created Scotland's soap opera *Take the High Road* and wrote novels such as *Column of Thieves* and *Blood Brigade*. After an illness, Houghton died at his US home in July 1991.

Sold to Australia in August 1971, *The Mind of Evil* was allocated an 'A' rating and was decided to be unsuitable for transmission at this time (the usual *Doctor Who* serial being rated 'G'). It was not until the Eighties that Australia saw the serial, by which time only a black-and-white telerecording could be offered, since the colour videotapes had been erased in the mid-Seventies. The same was true for New Zealand, which screened the story in 1985, and in North America where it was also synidicated as a TV Movie running two hours sixteen minutes. The USA and Canada had however seen the serial in colour from 1972 up to around 1978, when *The Mind of Evil* formed part of a thirteen serial package of Jon Pertwee stories marketed on 525 line videotape by Time Life to PBS stations.

In 1972, one section of music from *The Mind of Evil* was used as a mono demonstration track on a flexidisc called *Sounds from EMS*. This was an example of the sounds which could be obtained from synthesisers available from Brian Hodgson's new Electronic Music Studios (London) Limited. Sections of the score for *The Mind of Evil* were then re-recorded in 1973 for a short suite of music entitled *The Worlds of Doctor Who*, most notably the sequence of the Keller Machine attacking Benton in Episode Two. Compiled by Dudley Simpson with help from the BBC Radiophonic Music, this suite formed the 'B' side to the BBC single release of Simpson's theme to *Moonbase* 3 (a BBC SF drama series created by Dicks and Letts) released in October 1973. This stereo band of music also turned up on other records from the BBC, such as *Music from BBC Children's Programmes* in 1975 and formed part of the Silva Screen CD release *Doctor Who – Earthshock* in December 1992. A special BBC LP and cassette issued to celebrate twenty-one years of the Radiophonic Workshop contained a band of music entitled *Minds of Evil*, which was the attack on the Doctor by the Keller Machine heard at the end of Episode Three. The album, *BBC Radiophonic Workshop 21*, was issued in April 1979.

The serial was novelized by Terrance Dicks as *Doctor Who – The Mind of Evil* with a cover of the Master and the Thunderbolt by Andrew Skilleter. The hardback edition from WH Allen came in March 1985, with the paperback from Target, Book No. 96, issued the following July. *Doctor Who – The Mind of Evil* also formed part of *The Eighth Doctor Who Gift Set* of four Target paperbacks which was issued in 1985. The book was latterly issued (along with *Doctor Who and the Claws of Axos*) in the *Doctor Who Classics* series by Star Books in March 1989.

At present, *The Mind of Evil* exists as a set of six monochrome 16mm telerecordings at the BBC Film and Videotape Library, plus a videotape copy of the film recording of Episode Five. A small amount of colour material consisting of sequences from Episode Six (including the opening titles, reprise, and a couple of later scenes set in the prison) taped on an American home video from a Seventies transmission is held in private hands.

When screened by UK Gold in June 1993, the station were provided with only the TV Movie compilation edition of *The Mind of Evil*, and so selected different episode endings when transmitting the serial in its six part form (e.g. Episode One ends with Dr Summers saying that Kettering drowned in an empty room).

Andrew Pixley

Photo © BBC

THE MIND OF EVIL
SERIAL FFF
CAST

Jon Pertwee *(Doctor Who)* with Katy Manning *(Jo Grant)*, Eric Mason *(Senior Prison Officer Green)* [1-3], Roy Purcell *(Chief Prison Officer Powers)* [1-3], Raymond Westwell *(Prison Governor)* [1-3], Simon Lack *(Professor Kettering)* [1], Michael Sheard *(Dr. Summers)* [1-4,6]; Bill Matthews, Barry Wade, Dave Carter, Martin Gordon *(Prison Officers)* [1-4,6]†;Neil McCarthy *(Barnham)* [1-3, 5-6], Clive Scott *(Linwood)* [1], Richard Franklin *(Captain Mike Yates)*, Fernanda Marlowe *(Corporal Bell)* [1-4], Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, Pik-Sen Lim *(Captain Chin Lee)* [1-3], John Levene *(Sergeant Benton)* [2-6], Roger Delgado *(The Master)* [2-6], Kristopher Kum *(Fu Peng)* [2-3], Haydn Jones *(Vosper)* [2-4], William Marlowe *(Mailer)* [2-6], Tommy Duggan *(Senator Alcott)* [2-3], David Calderisi *(Charlie)* [4], Patrick Godfrey *(Major Cosworth)* [5-6], Johnny Barrs *(Fuller)* [5], Matthew Walters *(Main Gates Prisoner)* [5].

† Credited on Episode Four, but do not appear.

EXTRAS

Leslie Weeks *(Main Gates Prison Officer)*; Desmond Verini, Dennis Balcombe, Phillip Webb, George Ballantine, Francis Batsoni, Leonard Kingston, Ned Hood, Cy Town, Alistair McFarlane *(Demonstration Audience)*; Paul Blomey *(Police Superintendant)*; Maureen Race *(Female Student)*; Charles Pickess, Charles Finch *(Medical Officers)*; Basil Tang *(Chinese Chauffeur)*; Charles Marriott, Stuart Fell, Nick Hobbs *(UNIT Staff)*; Francis Batsoni *(Corpse of Cheng Teik)*; Charles Marriott, Stuart Fell *(UNIT Photographers)*; Jim Delaney *(Passer-by)*; Laurence Harrington *(Voices of Mr. Kerr and UNIT Transport)*; Francis Williams *(Master's Chauffeur)*; Paul Tann *(Chinese Aide)*; Desmond Verini, Dennis Balcombe, Phillip Webb, George Ballantine, Francis Batsoni, Leonard Kingston, Ned Hood, Cy Town, Alistair McFarlane, Paul Blomley, Roger Marsden, Wolfgang Van Jergen, Michael Carter, Les Conrad, Les Clark, Roy Scammell, Mike Stevens, Marc Boyle, Terry Walsh, Richard Atherton *(Prisoners)*; Nick Hobbs *(American Aide)*; Unknown *(Dragon)*; Richard Atherton *(Police Inspector)*; Bill Horrigan *(UNIT Corporal)*; Dennis Balcombe *(UNIT Soldier)*; Gordon Stoppard *(Prison Officer)*; Marc Boyle, Alan Chuntz, Mike Stevens, Val Mussetti *(Prisoners and Prison Officers)*; Matthew Walters *(Fake Prison Gate Guard)*; Derek Chafer, Ricky Lancing, Johnny Clump, Pat Donajue, Max Diamond, Bob Blaine, Ian Elliott, Derek Martin *(Prisoners/UNIT Soldiers)*; Laurence Harrington *(Voices of Greyhound Seven and Chief)*; Sgt. Herridage, Bombadier A. Graham, Gunner K. Davenport, Lance Bombadier R. Berkely, Bombadier R. Thompson, Bombadier J. Lamb, Sgt. D. Talbot, Bombadier Barry Hall *(Mercenaries/UNIT Soldiers)*; Timothy Combe *(Prisoner)*; Bill Horrigan *(Double for Barnham)*; Gary Gregory, Laurie Ayres, B.G. Heath, Frank Bennett, Tony Jenkins, Robert Bald *(unknown in film sequences)*; Peter Roy *(Police Constable)*†; Michael Ely *(UNIT Chauffeur)*†; Charles Saynor *(Comissionaire)*†; Francis Williams *(African Delegate)*†.

† All deleted from finished programme.

CREDITS

Written by Don Houghton. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental Music: Dudley Simpson. Film Cameramen: Max Samett [3-6], Fred Hamilton [2-3]. Film Editor: Howard Billingham [2-6]. Fights arranged by HAVOC [4]. Action by HAVOC [5]. Visual Effects: Jim Ward. Videotape Editors: Sam Upton [6], Roger Harvey [6]. Costumes: Bobi Bartlett†, Make-up: Jan Harrison†. Studio Lighting: Eric Monk†. Sound: Chick Anthony†. Special Sound: Brian Hodgson and BBC Radiophonic Workshop†. Script Editor: Terrance Dicks. Designer: Ray London. Producer: Barry Letts. Directed by Timothy Combe.

† Credited on Episodes One and Six only.

BROADCAST DETAILS

Episode One	30th January, 1971	5.15pm – 5.40pm
Episode Two	6th February, 1971	5.15pm – 5.40pm
Episode Three	13th February, 1971	5.15pm – 5.40pm
Episode Four	20th February, 1971	5.15pm – 5.40pm
Episode Five	27th February, 1971	5.15pm – 5.40pm
Episode Six	6th March, 1971	5.15pm – 5.40pm

Viewing Figures:

Episode One: 6.7M (61st), Episode Two: 8.8M (54th), Episode Three: 7.5M (70th), Episode Four: 7.4M (63rd), Episode Five: 7.6M (58th), Episode Six: 7.3M (65th).

No Audience Appreciation Figures recorded.

TITLE MUSIC BY
RON GRAINER
AND THE BBC
RADIOPHONIC WORKSHOP
STORY EDITOR
DERRICK SHERWIN
DESIGNER
PETER KINDRED
PRODUCER
PETER BRYANT
DIRECTED BY
HUGH DAVID
BBC tv

Fury from the Deep had its roots in Victor Pemberton's *The Slide* – a 1966 radio play starring Maurice Denham and Roger Delgado. *The Slide* had, in turn, been submitted as a *Doctor Who* idea to David Whitaker in 1964. When Pemberton came to write *Fury*, he himself was acting as the show's story editor. This caused unforeseen problems: "I said to the BBC that I'd like to write a *Doctor Who* serial of my own, and they told me 'Well, you can't do that and script edit. You can either go and write something or stay here.' I didn't want to be a script editor for the rest of my life, so I left the BBC and went off to write it. I was always basically a writer, which was why I left the show; I didn't want to edit other people's work. As a writer, I think editing other people's stuff is a bit of a cheek, really!"

The late Victor Maddern, who made an enormous impact as the abrasive Robson, was invited to join the production by the director: "I remember Hugh David telephoning me at home and telling me in a very excited way about the script he had been given and asked to direct. He assured me that it was unique in its way and he was so genuinely enthusiastic that I had no choice but to join him. We had never met before so it was an added joy to find that he was one of the nicest and most pleasant people one could possibly wish to meet . . . It was *the* most technically complicated show that I had ever been involved in. Hugh David had a tremendous ability to cope with complications like that."

The late Hugh David remembered overcoming such technical difficulties in the time-honoured *Doctor Who* fashion: "A lot of it was suggestion, which I prefer to do, but one idea to illustrate the characters being taken over was to give the actors charcoal biscuits to munch on. It made their tongues and teeth go black, and I would direct them to turn around, open their mouths wide and exhale heavily. The camera zoomed in on the black. It was edited down because it was thought too terrifying for the kids."

Victor Pemberton also has vivid memories of the insidious Oak and Quill: "They were very popular. There was even talk of a series based on what happened to them after *Fury*. It would have been a thriller/science-fiction series, giving them some sort of involvement and influence over events. In fact they were based on Laurel and Hardy who I knew in the last years of their lives (Stan Laurel died in 1965). I still think Laurel and Hardy were supreme artists – the epitome of those people who learned their acts from the music halls."

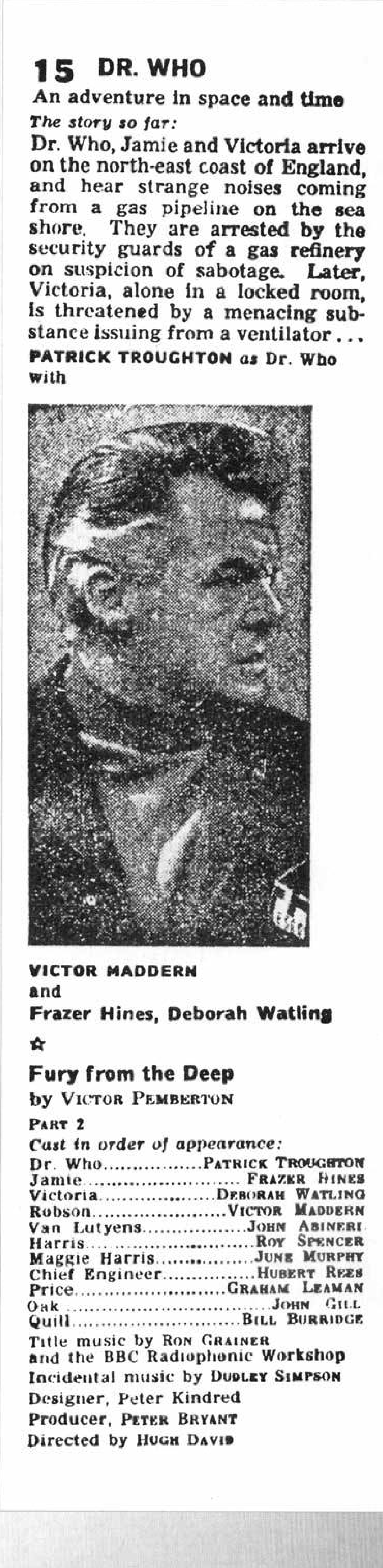
Hugh David cast John Abineri, an actor he'd previously worked with on Granada's *Knight Errant*, as the forthright engineer van Lutyens. "We, the actors, were products of the fortnightly and weekly repertory system in the theatre, and accustomed to working at top speed. The difficult scenes were shot at Ealing and slotted in on telecine as far as I remember.

"I worked with Vic Maddern a lot and visited his home frequently – great fellow. I counted Pat Troughton among my friends and had worked with him on Richard Greene's *Robin Hood* some years before. I remember he was mad on oil painting and had an easel set up for himself in the rehearsal room and would pretend great irritation at being called away from his real vocation to do a scene."

Victor Pemberton also has fond memories of Patrick Troughton: "He was a tremendous professional. He was the head of the team really and he always knew how to relieve tension. People often do get tense in a studio, particularly when you have such a tight schedule with everybody racing around and looking at the clock as it gets close to ten o'clock at night, when the BBC pulls the plugs out; but there was none of that with Pat. He'd just suddenly get everyone to calm down and stop and think. He always did it with humour. He was a wicked practical joker, and so was Frazer. Poor Debbie had a dreadful time, an awful time. So did I, come to that! They used to put smoke bombs under my seat, all sorts of things, they were dreadful! Especially old Pat. But I loved him with a passion, and I think our business is very much the poorer without him.

"That's all I can say."

Compiled by Marcus Hearn



15 DR. WHO

An adventure in space and time

The story so far:

Dr. Who, Jamie and Victoria arrive on the north-east coast of England, and hear strange noises coming from a gas pipeline on the sea shore. They are arrested by the security guards of a gas refinery on suspicion of sabotage. Later, Victoria, alone in a locked room, is threatened by a menacing substance issuing from a ventilator . . .

PATRICK TROUGHTON *as* **Dr. Who**
with

VICTOR MADDERN
and
Frazer Hines, Deborah Watling

☆

Fury from the Deep

by VICTOR PEMBERTON

PART 2

Cast in order of appearance:

Dr. Who	PATRICK TROUGHTON
Jamie	FRAZER HINES
Victoria	DEBORAH WATLING
Robson	VICTOR MADDERN
Van Lutyens	JOHN ABINERI
Harris	ROY SPENCER
Maggie Harris	JUNE MURPHY
Chief Engineer	HUBERT REES
Price	GRAHAM LEAMAN
Oak	JOHN GILL
Quill	BILL BURRIDGE

Title music by RON GRAINER
and the BBC Radiophonic Workshop

Incidental music by DUDLEY SIMPSON

Designer, Peter Kindred

Producer, PETER BRYANT

Directed by HUGH DAVID

Brief Encounter

Front Line

The night was dark and still, refusing to reveal any of its secrets for even the briefest of moments to the young private who glared into its grim bleakness from the safety of his trench. The war, the Great War, the War to end all Wars, had been raging for sixteen months now, although raging was hardly the word. Plodding, yes. Trudging, even, but not raging. Trench warfare was the order of the day, trench foot claiming almost as many victims as the relentless plodding advance and retreat over no man's land. After the initial excitement of halting the German troops' advance across Europe, the last sixteen months had been capturing, losing and recapturing German trenches, at the cost of a great many casualties and even more fatalities.

The Private had lost a great many friends over the last year, and he was now the sole survivor of a group of six who had joined up in search of action and adventure. Two, Johnny and Rex, lost on the first disastrous push. Archie, always the weakest of the lot, killed by the constant mixture of mud and death underfoot. James killed by shrapnel six months ago and, only last week, Tommy killed by the German bullet that had his name on it. Somewhere out there, in the cold, heartless night, was the bullet that had the Private's own name on it.

"A quiet night," came a voice in his left ear, causing him to swing around with his rifle coming to bear on the impish figure standing beside him.

The small man put his arms over his head in the age old mime of surrender, but his Scots accented voice was oddly commanding as he said: "You can put the gun down, I'm not dangerous."

After a brief second, in which the Private eyed the stranger up and down, the rifle barrel was lowered. The strangely powerful figure in front of him had an air of danger, but it was more the air of one to whom dangerous things happen, not one who initiates dangerous deeds. Besides, the only thing that he carried that could be classed as a weapon was the umbrella in his left hand. The man doffed his panama hat at the Private in his night-time vigil of the horizon.

"Might I ask where you come from, sir?" the Private asked hesitantly.

The stranger's piercing grey eyes never left the darkened horizon, but his index finger slowly raised itself until he was pointing straight up. Into the star-filled sky.

Strangely enough, the Private didn't disbelieve him – something in the way the stranger held himself made that impossible. The first thing to cross the Private's mind was what the food was like 'up there', but he realised that was just his own hunger asserting itself. Apparently, so did the stranger, as when the Private turned back to him he was holding out a bar of chocolate. The Private fell on it as if he hadn't eaten during the whole campaign, and indeed it was the first chocolate he had tasted in the last two years. It was good chocolate, too. Rich, dark and sweet, it seemed to linger on his tongue and he was upset to see that within a few seconds he had demolished all but the last chunk of the confectionery. He offered this to the stranger who, much to the Private's delight, declined with a shake of the head.

"I wouldn't think you get much call for chocolate . . . up there," he said conversationally through his last mouthful.

"Not really, no," the stranger said, and then added, "but I always try to carry some, just in case."

There was a pause which lasted roughly a hundred years in which both pairs of eyes scanned the moonless horizon, trying in vain to search out the silent German troops that lay in the somewhere out there, probably doing just the same thing.

"Why do they do it?" the stranger asked suddenly and passionately. "Why are they willing to swap so many lives for a small amount of territory? And why do the troops aid them?"

"I don't know," the Private said, then thought. After a pause, he added: "Perhaps they think it will make their lives better."

"Or their deaths meaningful," the stranger added quietly.

The silence of the night invaded the conversation again, until the Private broke it with his hesitant: "You have wars there then?"

"Yes," the stranger answered sadly. After another pause his mood brightened and he added, "and seas, and forests, and deserts, and sunshine and rain. And love." A thought seemed to strike the stranger, but the Private got the impression that the simple question was the stranger's real reason for being there. "I could show you."

The idea appealed to the Private more than anything else in the entire world. To see those alien seas, to feel the alien rain beating on his face, to have it dried by an alien sun. To dodge that all-too-Earthly bullet with his name on it. his mouth opened, half-ready to accept the stranger's offer, but then his eyes fell on the grey horizon, lit by an invisible sun as it began its slow and relentless climb to its zenith. He thought of the German encampment, somewhere just over that horizon. He thought of his friends, now all dead. He thought of his king and his country. He thought of his duty, and shook his head slowly.

"I'd be deserting my duty," he said simply.

"I could get you back before we even left," the stranger persisted. "Nobody would ever know."

The Private didn't doubt the truth of the stranger's words, but said: "I'd know."

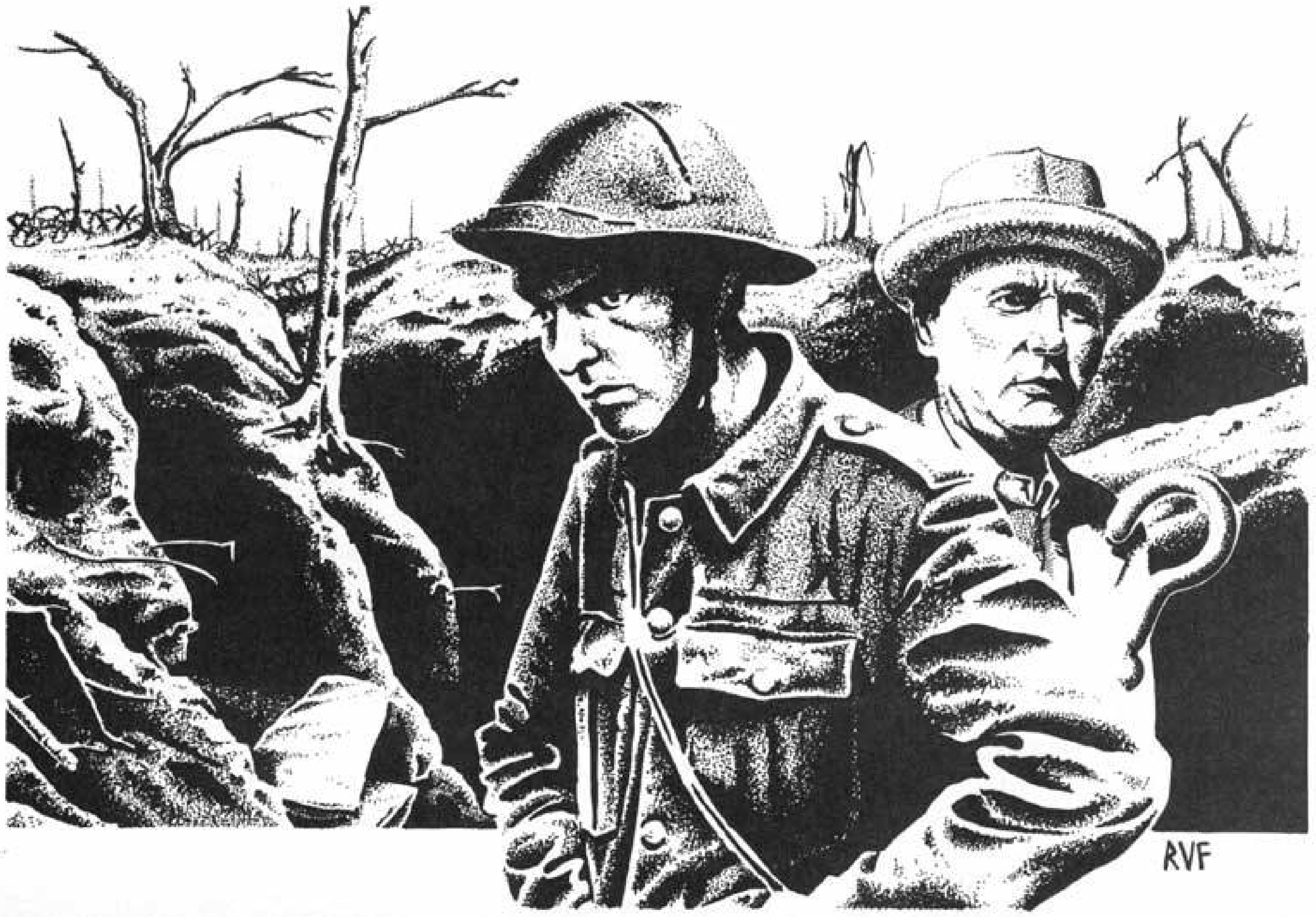
"Yes, you'd know," the stranger's face fell and he scanned the horizon apprehensively. "I feel the same every time I take a break. Of course, I don't have a superior officer to tell me, but I know."

The stranger's grey eyes glistened in the early morning light as the top of the sun's radiant face appeared above the distant hill. He pulled himself to his feet hastily.

"I'd better go," he said, and added as an afterthought, "you'd think that a universe millions of years old would be old enough to look after itself for a while, but it still needs a wet nurse. Be careful."

With those strangely ominous words that he had heard thousands of times before, but only struck a chill into his heart now, the stranger disappeared into the grey mist of the dawn. He left the Private with nothing but an empty chocolate wrapper to set his mind at rest, to prove to himself that the whole incident wasn't just a dream.

Then, with the morning sun barely in the sky, the German troops advanced.



Paul Smith

TIMELINES

Compiled by Marcus Hearn

DOCTOR HASSELHOFF

In the anniversary month when one should be celebrating thirty years of the Doctor, whom we have all grown to love, I feel very sad indeed.

While flicking through one of the daily newspapers I found a tiny column where I saw the words 'Doctor Who?' It said that Steven Spielberg was having secret talks with BBC boss Alan Yentob and had offered a staggering thirty-five million pounds for the programme. Visions started going through my mind of the excellent special effects that Spielberg has given to so many of his films. I imagined amazing shoot-outs between Daleks and how he would change the Cybermen. I was quite excited by all this.

Then I began to wonder – is this what *Doctor Who*'s all about? The whole thing about *Who* is its typical Britishness. Let's face it, what could be more British than a Police Box for a start? To think what William Hartnell started all those years ago, the programme he was so proud of and the character he developed, all this now to be handed over to the Americans. If we lose the past what is the point of the present?

What a dreadful path for the Doctor to take. I have nothing against Americans, in fact one of my best friends is American, but I just think that *Doctor Who* is as much a part of Britain as *Star Trek* is a part of America.

If David Hasselhoff *is* approached to play the Doctor I suppose we'll be subjected to his rippling muscles being shown all over the place. Perhaps they should rename the show *Who Watch*, or more aptly *Who Will Watch?*

Dean Stoner,
Halnaker,
West Sussex

Yesterday, I heard the darkest news I can think of regarding *Doctor Who*. I was excited by rumours that Steven Spielberg was going to revive *Doctor Who* and I went totally bonkers when the rumours were confirmed. I figured so long as the BBC had at least forty per cent control over the series' content and Terry Nation is involved (which is also what I heard), everything would turn out fine.

So, I wondered who the next Doctor would be. I came to the conclusion that Jeff Goldblum may be be picked because of his role in *Jurassic Park*. Maybe Colin Baker would return, as Spielberg probably still has some control over *The Young Indiana Jones Chronicles* and may have been aware of his role in a recent episode. Rowan Atkinson. Michael Palin. Jeremy Brett. I'd take anyone so long as they were a decent or above average actor. But no. Do you know who I heard is favourite for the role? David Hasselhoff.

I cannot believe that the BBC is involved in any way with the new series after hearing this. Please BBC, reconsider this. Please bring in a good actor, preferably British. Make sure that people like Mark Gatiss, Gareth Roberts, Ben Aaronovitch, John Peel, Terry Nation, Ian Briggs and Terrance Dicks are involved. Take all the aspects of *Doctor Who* that made it an international hit for thirty years and meld them with the magnificent special effects that are Steven Spielberg's trademark, and you'll have a hit. If you make *Star Trek: The Next Generation* meets *Baywatch*, you will have the most expensive failure in TV history.

Gregg Allinson,
Brookfield,
USA

Many of you were doubtlessly relieved to hear Mr Hasselhoff personally deny his alleged link with Spielberg's Doctor Who *bid on BBC Radio 1. However, the talks between Amblin Entertainment (Spielberg's company) and the BBC are continuing and Alan Yentob (BBC1 Controller) recently confirmed that any new series would be "dependent on co-production partnership." Like it or not it seems we're going to have to accept that this will be American. Our postbag, and certainly comment in the national press in recent months, seem to suggest that opinion is stacked very much against the involvement of Mr Spielberg.*

AN APPEAL FOR *THE TRIAL* . . .

I am writing to express my frustration towards the constant negative and cynical attitude that seems to be universally directed towards *The Trial of a Time Lord*. I personally believe that the whole story, without excepting any of the four 'segments', is a supreme example of science-fiction drama.

At least our hero is not battling against universe-dominating aliens and saving us all by getting rid of them; a style so stale it's barely believable now, let alone compelling. This was ably proven in *Resurrection of the Daleks* ("the Daleks' true destiny is to rule the universe" – oh yes, very convincing) and more especially *Ghost Light*, highly atmospheric as it was.

Instead, weak as the story appeared to be (people didn't consider the fact that the main plot of it is purposefully not revealed until Part Thirteen in order to contribute substantially to the main *Trial* plot) the Doctor saves the universe in *The Mysterious Planet* in a more scientific, realistic and, compared to the 'usual' *Who* stories, subtle way. We are then given a small-time uprising (not a universal threat, although a huge scientific discovery is made that could affect the universe – makes a change) on Thoros-Beta in *Mindwarp;* a story that is uneven, but if the Matrix has been 'tampered with', shouldn't it be? *Terror of the Vervoids* appears to be the only good thing about *Trial* in the eyes of most people. Wonder why? Oh yes, it's far more of a usual *Doctor Who* story, never mind the main point that the Doctor is on trial. That just shouldn't happen in *Doctor Who*.

And then of course there's *The Ultimate Foe*, rounding off the whole thing and quite nicely in my opinion. The revelation that the Valeyard is the Doctor is a most satisfying, interesting and moving idea which is substantial and rewarding for such an epic story. Robert Holmes' excellent Part Thirteen is not ruined by Mr and Mrs Baker's Part Fourteen by any means.

The Trial of a Time Lord is a story that offers good variety in characterisation and atmosphere, and I would watch it time and time again; classic and highly original *Who*.

Steve Anstee,
Anston,
Surrey

Why the dislike of *The Trial of a Time Lord*? It's not all bad. It's nothing if not fun and if I could afford thirty-five pounds I would buy it without hesitation.

As it is, my grant barely covers the rent!

Chris Winwood,
Lower Wick,
Worcester

In **DWM** 205 Alex Middleton wrote: "In my opinion, *Doctor Who* died after *The Trial of a Time Lord*, and I do not count anything after."

Well obviously you can't count.

Richard Bowes,
Reading,
Berks

In the comic strip *Final Genesis*, has anyone noticed the regenerating TARDIS console?

In Part Two, the standard six-sided console is seen, but in the following episode, it has changed into a circular one.

Despite that, loved the story.

Adrian Townsend,
Redford,
Notts

Strip editor Gary Russell says: This was clearly a case of the Doctor reconfiguring it to confuse Captain Paris. Or, whoops!

SAD FAN EXTERMINATOR

You say in **DWM** 205 that all fans should register their opinions by voting in the annual poll. Though I've subscribed to **DWM** for several years (and collected it for much longer) I don't contribute to the polls; does American opinion matter? I've realised that British males are the preferred voice, noting that this American female has tried various times in recent months to be heard in *Timelines* with no success. Very interesting, and not exactly an incentive to participate in polls. Anything I can say in defence of *Doctor Who*, a Brit (especially a male) can say better, I imagine?

In the poll, you've taken to asking what age group prefers which Doctor. I'm 26 and would like to ask what my age has to do with my preferences. I like Sylvester McCoy. So? I also enjoy William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison and Colin Baker. My favourite is the Doctor himself, but if I *must* play this game, I'll tie Pertwee, Tom Baker and McCoy for first (I can hear the screams of protest now) and the others second.

I enjoy the entire character. These snivelling popularity games are childish, tiresome, insulting mind-control games by whiners who can't accept that anyone might think differently than Their Majesties. I've had all the arrogance from fandom that I can endure in a lifetime, thank you very much.

I believe Alex Middleton's rational thinking may have gone, but not the spirit of *Doctor Who*, which will not die if sane fans seek to remember it and carry it on. Why do some people carry on pretending to be fans, tearing the series apart and snivelling because their narrow little views of the world aren't perpetuated by every other fan in the poll? Be gone from fandom, leave it alone, before I patent a 'Sad fan exterminator' that eats you pests!

Ruth Hadley,
California,
USA

Many thanks for the the **Classic Comics Holiday Special** *Evening's Empire* – what a mindblowing story it was. Congratulations to all parties involved but especially writer Andrew Cartmel. Ever since the first instalment was printed in Issue 180 I've been hanging on, patiently waiting for more. After two whole years all I can say is that it was worth the wait.

Evening's Empire proved more than anything that not only is Andrew Cartmel an ace comic strip writer, he is also an outstanding *Doctor Who* author. Of all the people involved in *Doctor Who* during its twenty-six year life span, no-one's influence has been more undervalued or ignored.

Gavin P. Conmey,
Stamford,
Lincs

You mentioned in **DWM** 201 that a second *Doctor Who* computer game was currently being worked on by Alternative Software. Do you have any more information on it?

Jonathan Dolan,
Liverpool

We were hoping to bring you some exciting news on the new Doctor Who *game this issue but unfortunately, due to developmental problems, the release date for the game has been postponed until spring 1994. Keep watching* **DWM** *for a very special exclusive on the game soon . . .*

DATA COILS

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Cuckoo
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Part 2

Victorian England, and an alien arrives on a hunt. A spot of inter-galactic archaeology which doesn't please many of the locals!

Interview................................JOHN GORRIE
Interviews...THE NEW ADVENTURES AUTHORS
The Dawn of Doctor Who.............THE GIANTS
Telesnap Archive..FURY FROM THE DEEP 4
Archive.........THE UNDERWATER MENACE
Special Feature...................INTO 1994 POLL
Prelude.......................................NO FUTURE

Designer PERI GODBOLD
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

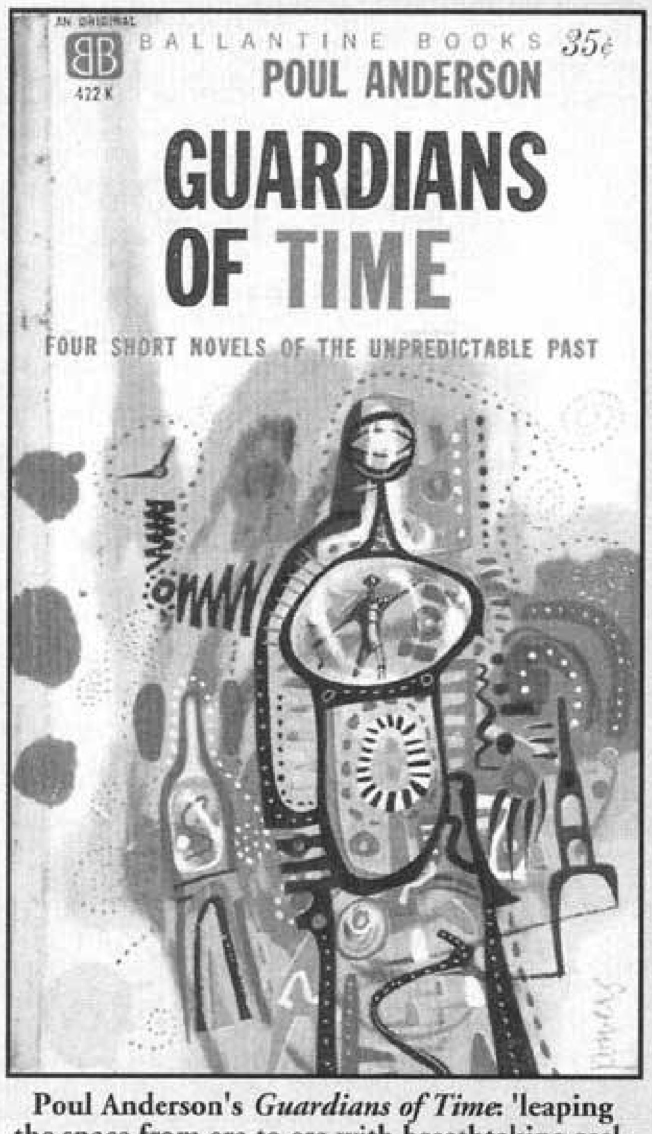
Nothing at the End of the Lane

In DWM 207 we printed a summary of the six months of production immediately prior to *Doctor Who*'s very first transmission. Marcus Hearn now turns the clock back even further, examining the understated role played by C.E.Webber and revealing exactly how *Doctor Who* was first formulated.

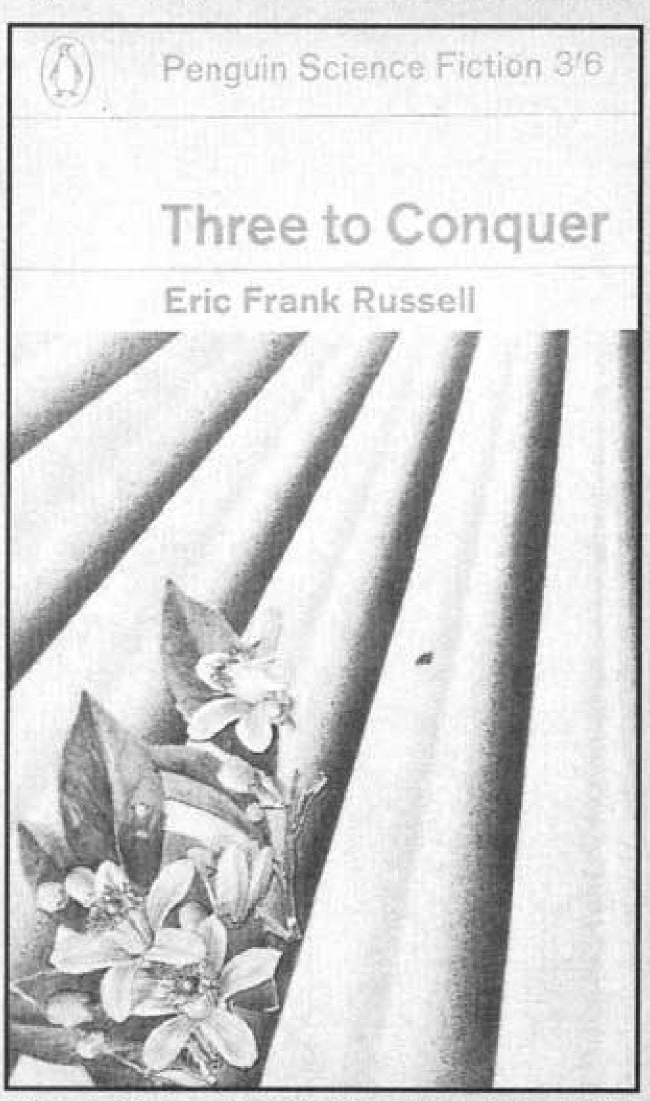
This time thirty years ago *Doctor Who* was beginning to find its feet. From the completion of the show's format guide on 16th May 1963 to the first transmission of *An Unearthly Child* on 23rd November, Sydney Newman's various teams succeeded in turning three pages of notes into a groundbreaking television reality. However, those notes themselves have a history which goes further back than anyone has previously guessed.

It was spring 1963 when Sydney Newman, the BBC's Head of Drama, initiated the pre-production of *Doctor Who*. The groundwork for the new series had, however, been laid as early as April 1962 by Donald Wilson, the head of the Corporation's script department. Wilson was already something of a show business veteran by the early Sixties, entering the industry as a script writer in 1932 and graduating to the role of producer and director after the war. He joined the BBC in the mid-Fifties and in 1959 was promoted to the post of Head of Output Programmes, holding responsibility to the BBC Controller for the Corporation's scripts. It was in this capacity that he commissioned a detailed overview of science-fiction literature in early 1962. The completed report was conducted by script department staff Donald Bull and Alice Frick. Donald Bull, who died earlier this year, was at the time the script editor of *Maigret*. The Canadian-born Alice Frick would go on to become story editor of *Compact*. They submitted their findings to Wilson on 25th April, and over the summer of 1962 he gave their findings careful consideration before dispatching Alice Frick to produce another feasibility study. On 25th July 1962 she and John Braybon (a script department member who later joined Southern Television) sent Wilson synopses of five different science-fiction novels that contained concepts and ideas that could conceivably translate to entertaining television.These included rundowns and comments on novels such as *Eternity Lost* by Clifford D. Simak and *Pictures Don't Lie* by Catherine Maclean. The fledgling research programme was then seemingly forgotten.

In March 1963 Donald Baverstock, the controller of BBC television, pinpointed a gap in the Saturday evening schedules. He felt a children's adventure serial was required to keep family audiences hooked between the sports magazine *Grandstand* and the pop music show *Juke Box Jury*. Sydney Newman, as Head of Drama, was asked to set up the production. The responsibility for devising a suitable format fell, as would normally be the case, to the script department. Head of department Donald Wilson recalled the studies produced the previous year and chaired a developmental meeting on 26th March 1963. Although it is impossible to pinpoint an exact date when a concept recognisable as *Doctor Who* began taking shape, this day is perhaps more significant than any other.



Poul Anderson's *Guardians of Time*: 'leaping the space from era to era with breathtaking reality, a sweeping ride on the rollercoaster of time.'



***Three to Conquer* by Eric Frank Russell: 'a skilful, scary blend of science and fiction at their best.'**

Joining Donald Wilson in his office were John Braybon, Alice Frick and C.E. 'Bunny' Webber – a writer at that time notable for his successful adaptations of the *Just William* books. The resulting report, compiled by Alice Frick, reveals that five central themes were formulated:

> 1) Time Machine: Donald Wilson suggested that if this were used, it should be a machine, not only for going forward and backward in time, but into space, and into all kinds of matter (e.g. a drop of oil, a molecule, under the ocean etc.)
>
> 2) Flying Saucer: Alice Frick thought this might be a more modern vehicle than a time machine, much discussed at present, and with a considerable body of literature concerning it. It would have the advantage of conveying a group of people (i.e. the regular cast of characters).
>
> 3) Computer: Donald Wilson thought this should be avoided, since it was the *Andromeda* device.
>
> 4) Telepathy: This is an okay notion in modern science, and a good device for dealing with outer space inhabitants who have appropriated human bodies.
>
> 5) John Braybon suggested that the series should be set in the future, and that a good device would be a world body of scientific trouble-shooters, established to keep scientific experiments under control for political or humanistic reasons.

The team went on to discuss further ideas for themes and content for a possible new series, and the novels *Guardians of Time* by Poul Anderson and *Three to Conquer* by Eric Frank Russell emerged from the original five as potential inspirations. Finally, the team addressed the question of the format to which the series should adhere:

> Donald Wilson said that the series must be based on a group of regular characters, some of whom would be employed in major roles in one limited serial, others in the next, according to the needs of the different stories. He felt this was essential to establishing a loyalty audience. He suggested that, for the time-slot, two young teenagers should be included. Alice Frick advanced the opinion that children of that age are more interested in characters who are older than themselves, in the early twenties. Braybon and Webber supported this idea. Young children could be introduced occasionally, but should not be among the regulars.
>
> The major problems in format are how to involve a part of a permanent group in widely differing adventures, and how to transport them believably to entirely disparate milieux.

At the close of the meeting, C.E.Webber was assigned the task of suggesting a cast of characters. He completed this over the next few days, and sent Donald Wilson his ideas on 29th March 1963. A viable series, still without a name, was clearly beginning to take shape in Webber's mind:

Characters and Setup
Envisaged is a 'loyalty programme', lasting at least 52 weeks, consisting of various dramatised S.F. stories, linked to form a continuous serial, using basically a few characters who continue through all the stories. Thus if each story were to run six or seven episodes there would be about eight stories needed to form fifty-two weeks of the overall serial.

When defining regular cast members, Webber rejected the notion of a father-figure on the grounds that they "are introduced to loyalty programmes at such a rate that TV begins to look like an Old People's Home." Surprisingly, in light of his success in children's television, he also rejected the idea of youngsters forming the regular cast. "Child characters do not command the interest of children older than themselves." Instead, he recommended to Wilson that the regular cast of the proposed series should comprise:

The handsome young man hero (first character)
The handsome well-dressed heroine aged about 30 (second character)
The maturer man, 35-40, with some 'character' twist (third character)

The essence of S.F. is that the wonder or fairytale element shall be given a scientific or technical explanation. To do this there must be at least one character capable of giving the explanation, and I think however we set up our serial, we must come around to at least one scientist as a basic character. I am know suggesting that all three be scientists, though handsome and attractively normal people. Such vague cliches as Government Project, Secret Research, Industrial Atomics, Privately Financed Laboratory in Scotland, do not necessarily involve our group in every kind of S.F. story presented to us. Therefore I suggest that they are, all three, the partners in a firm of scientific consultants.

They are the kind of firm which does not exist at present, being an extension of today's industrial consultant into the scientific era. We are in a time which is not specified but which is felt to be just a bit ahead of the present; but the wonder is introduced into today's environment.

The firm carry on normal lines of research in their own small laboratory, or in larger ones elsewhere if the job requires it; this is their bread and butter; but they are always willing to break off to follow some more unusual case. In fact, they have a reputation for tackling problems which no-one else could handle; there is almost a feeling of Sherlock Holmes about this side of their work. Our stories are the more unusual ones which come their way.

This set-up gives us fluidity for an everlasting serial. One, or two, of them can pursue a story, leaving at least one behind to start on the next case when we need to transfer to another story. They are: –

"THE TROUBLESHOOTERS"

Each of them is a specialist in certain fields, so that each can bring a different approach to any problem. But they are all acutely conscious of the social and human implications of any case, and if the two men sometimes become pure scientist and forget, the woman always reminds them that, finally, they are dealing with human beings. Their Headquarters or Base illustrates this dichotomy: it consists of two parts: 1. a small lab fitted with way-out equipment, including some wondrous things acquired in previous investigations and 2. an office for interviews, homely, fusty, comfortable, dustily elegant: it would not have been out of place in Holmes's Baker Street.

Webber's final recommendation to Wilson was that *The Troubleshooters* should face villains such as ruthless politicians and dangerous industrialists: "but I suggest we create ad hoc villains for each story, as needed. It is the Western setup in this respect: constant heroes, and a fresh villain each time."

By April 1963 Donald Wilson had been presented with a myriad of ideas, characters and potential concepts by Frick, Braybon and especially Webber. He selected elements he liked, discarding most of the three writers' recommendations, and compiled the first draft of a format guide for a series which around this time gained the title *Dr.Who.* The four principal characters of the new series were:

Bridget (Biddy) A with-it girl of 15, reaching the end of her Secondary School career, eager for life, lower-than-middle class. Avoid dialect, use neutral accent laced with the latest teenage slang.

Miss McGovern (Lola) 24. Mistress at Biddy's school. Timid but capable of sudden rabbit courage. Modest, with plenty of normal desires. Although she tends to be the one who gets into trouble, she is not to be guyed: she also is a loyalty character.

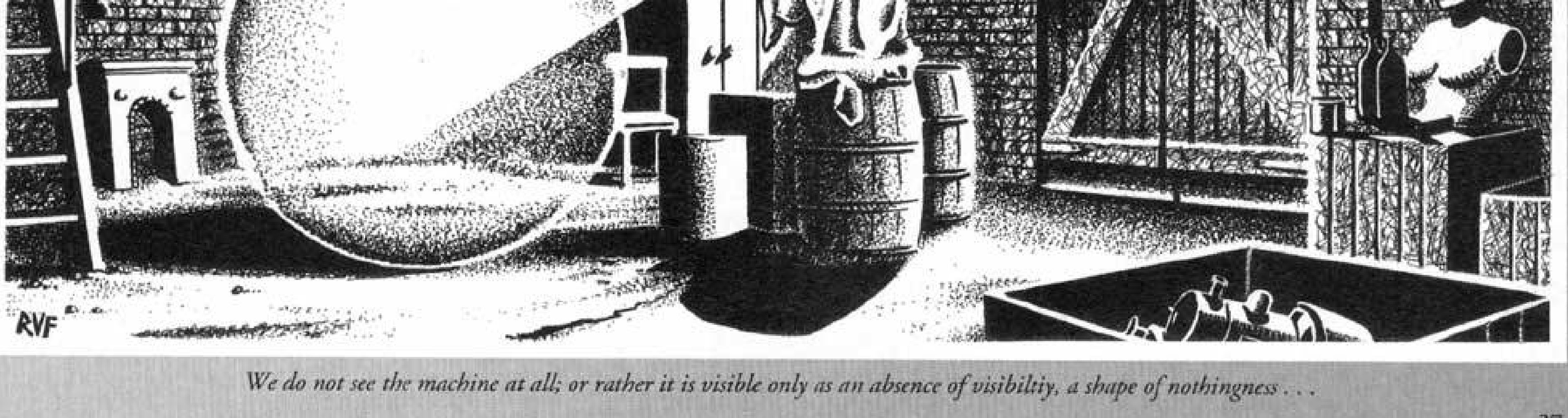
Cliff 27 or 28. Master at the same school. Might be classed as ancient by teenagers except that he is physically perfect, strong and courageous, a gorgeous dish. Oddly, when brains are required, he can even be brainy, in a different sort of way.

Dr.Who A frail old man lost in space and time. They give him this name because they don't know who he is. He seems not to remember where he has come from; he is suspicious and capable of sudden malignance; he seems to have some undefined enemy; he is searching for something as well as fleeing from something. He has a 'machine' which enables them to travel together through time, through space and through matter.

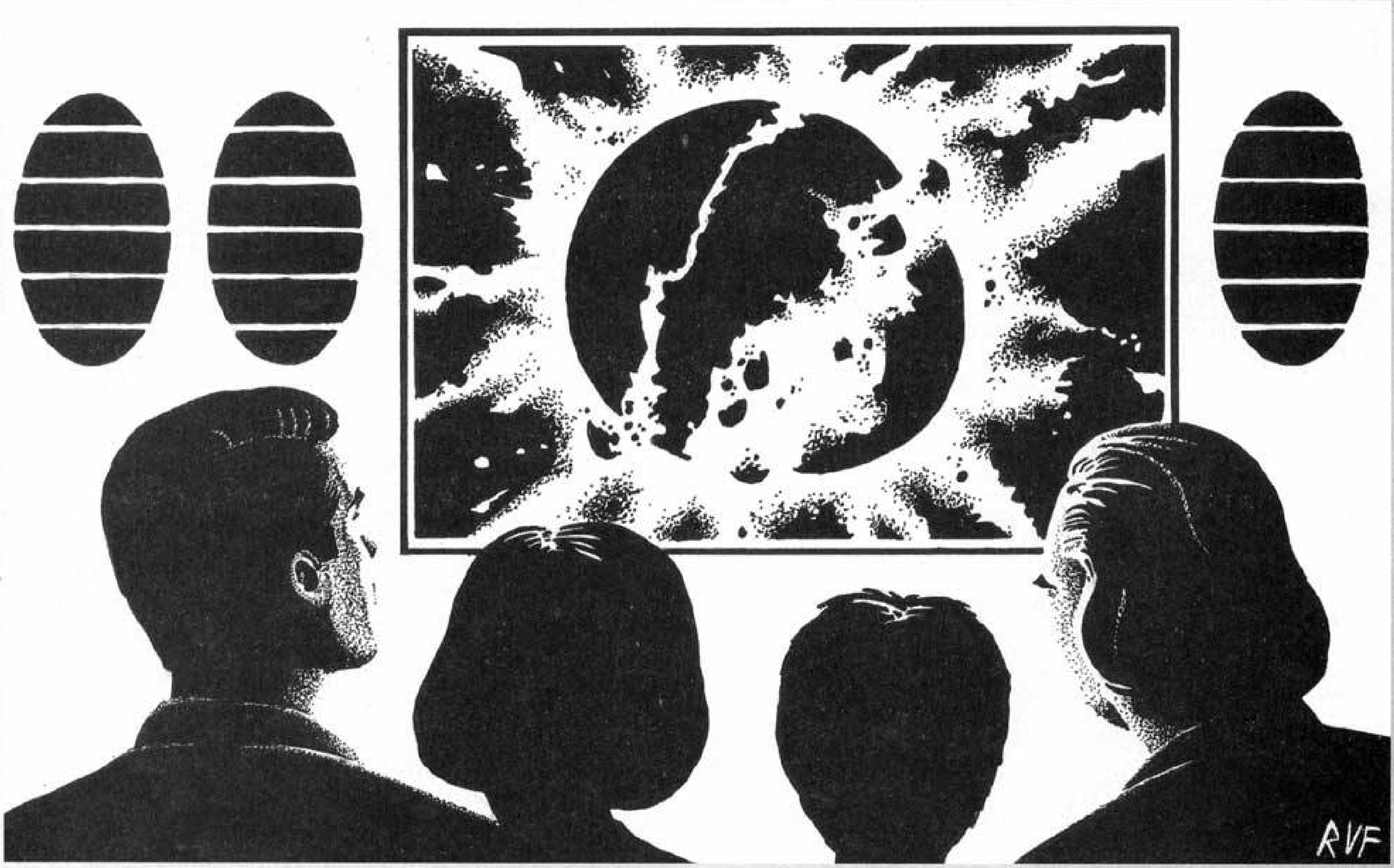
The first draft of *Doctor Who*'s format guide also contained extensive details of a device simply labelled:

Dr.Who's 'machine'
When we consider what this looks like we are in danger of either Science Fiction or Fairytale labelling. If it is a transparent plastic bubble we are with all the lowgrade specification of cartoon strip and soap-opera. If we scotch this by positing something humdrum, say, passing through some common object in street such as night-watchman's shelter to arrive inside a marvellous contrivance of quivering electronics, then we simply have a version of the dear old Magic Door.

Therefore, we do not see the machine at all; or rather it is visible only as an absence of visibility, a shape of nothingness (inlaid, into surrounding picture). Dr.Who has achieved this 'disappearance' by covering the outside with light-resistant paint (a recognised research project today). Thus ►



We do not see the machine at all; or rather it is visible only as an absence of visibiltiy, a shape of nothingness . . .



By the third story we could first reveal that it is a time machine: they witness a great calamity, even possibly the destruction of the Earth, and only afterwards realize they were far ahead in time.

◄ our characters can bump into it, run their hands over its shape, partly disappear by partly entering it, and disappear entirely when the door closes behind them. It can be put into an apparently empty van. Wherever they go some contemporary disguise has to be found for it. Many visual possibilities can be worked out. The discovery of the old man and investigation of his machine would occupy most of the first episode, which would be called:–

"NOTHING AT THE END OF THE LANE"

The machine is unreliable, being faulty. A recurrent problem is to find spares. How to get thin gauge platinum wire in BC1566? Moreover, Dr. Who has lost his memory, so they have to learn to use it, by a process of trial and error, keeping records of knobs pressed and results (this is the fuel of many a long story). After several near calamities they institute a safeguard: one of their number is left in the machine when the others go outside, so that at the end of an agreed time, they can be fetched back into their own era. This provides a suspense element in any given danger: can they survive till the moment of recall? Attack on recaller etc.

Granted this machine, then, we require exciting episodic stories, using surprising visual effects and unusual scenery, about excursions into time, into space, or into any material state we can make feasible. Hardly any time at all is spent in the machine: we are interested in human beings.

Overall Continuity of Story

Besides the machine we have the relationship of the four characters to each other. They want to help the old man find himself; he doesn't like them; the sensible hero never trusts Dr.Who; Biddy rather dislikes Miss McGovern; Lola admires Cliff . . . these attitudes developed and varied as temporary characters are encountered and reacted to. The old man provides continuing elements of Mystery, and Quest.

He remains a mystery. From time to time the other three discover things about him, which turn out to be false or inconclusive. (i.e. any writer inventing an interesting explanation must undercut it within his own serial-time, so that others can have a go at the mystery). They think he may be a criminal fleeing from his own time; he evidently fears pursuit through time. Sometimes they doubt his loss of memory, particularly as he does have flashes of memory. But also, he is searching for something which he desires heart-and-soul, but which he can't define. If, for instance, they were to go back to King Arthur's time, Dr.Who would be immensely moved by the idea of the Quest for the Grail. This is, as regards him, a Quest story, a Mystery story, and a Mysterious Stranger Story, overall.

While his mystery may never be solved, or may perhaps be revealed slowly over a very long run of stories, writers will probably like to know an answer. Shall we say:-

The Secret of Dr.Who:

In his own day, somewhere in our future, he decided to search for a time or for a society or for a physical condition which is ideal, and having found it, to stay there. He stole the machine and set forth on his quest. He is thus an extension of the scientist who has opted out, but he has opted farther than ours can do, at the moment. And having opted out, he is disintegrating.

One symptom of this is his hatred of scientists, inventors, improvers. He can get into a rare paddy when faced with a cave man trying to invent a wheel. He malignantly tries to stop progress (the future) wherever he finds it, while searching for his ideal (the past). This seems to me to involve slap up-to-date moral problems, and old ones too.

In story terms, our characters see the symptoms and guess at the nature of his trouble, without knowing details; and always try to help him find a home in time and space. Wherever he goes he tends to make ad hoc enemies; but also there is a mysterious enemy pursuing him implacably every when: someone from his own original time, probably. So, even if the secret is out by the 52nd episode, it is not the whole truth.

Shall we say:-

Second Secret of Dr.Who:

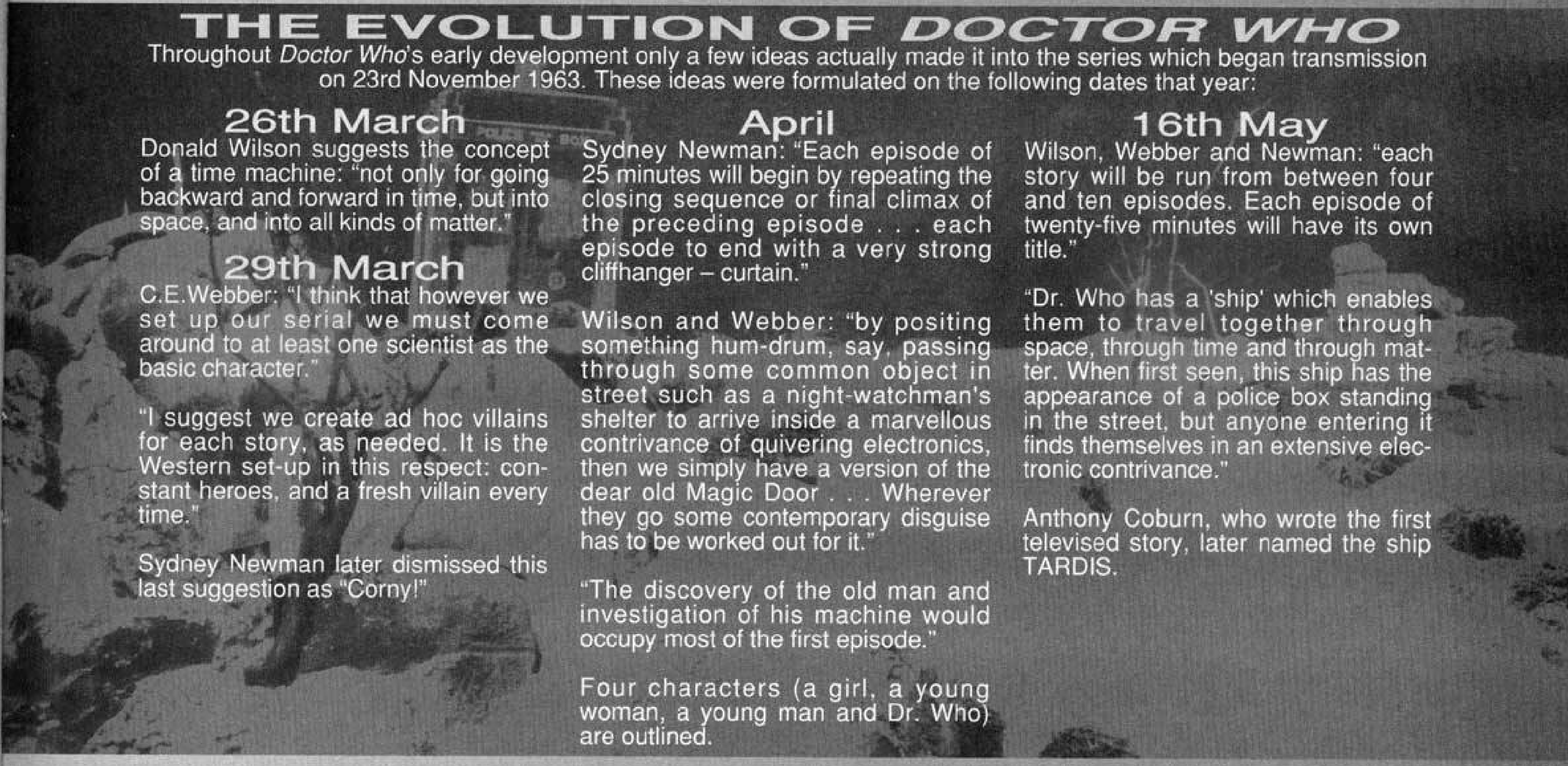
The authorities of his own (or some other future) time are not concerned merely with the theft of an obsolete machine; they are seriously concerned to prevent his monkeying with time, because his secret intention, when he finds his ideal past, is to destroy or nullify the future.

If we ever get thus far into Dr.Who's secret, we might as well pay a visit to his original time. But this is way ahead for us too. Meanwhile, proliferate stories.

The first two stories will be on the short side, four episodes each, and will not deal with time travel. The first may result from the use of a micro-reducer in the machine which makes our characters all become tiny. By the third story we could first reveal that it is a time-machine; they witness a great calamity, even possibly the destruction of the earth, and only afterwards realize they were far ahead in time. Or to think about Christmas: which seasonable setting shall we take our characters into? Bethlehem? Was it by means of Dr.Who's machine that Aladdin's palace sailed through the air? Was Merlin Dr.Who? Was Cinderella's Godmother Dr.Who's wife chasing him through time? Jacob Marley was Dr.Who slightly tipsy, but what other tricks did he get up to that Yuletide?

It is on this increasingly bizarre note that the first draft of the show's format guide ends. Although many of the ideas outlined

THE EVOLUTION OF *DOCTOR WHO*



Throughout *Doctor Who*'s early development only a few ideas actually made it into the series which began transmission on 23rd November 1963. These ideas were formulated on the following dates that year:

26th March

Donald Wilson suggests the concept of a time machine: "not only for going backward and forward in time, but into space, and into all kinds of matter."

29th March

C.E.Webber: "I think that however we set up our serial we must come around to at least one scientist as the basic character."

"I suggest we create ad hoc villains for each story, as needed. It is the Western set-up in this respect: constant heroes, and a fresh villain every time."

Sydney Newman later dismissed this last suggestion as "Corny!"

April

Sydney Newman: "Each episode of 25 minutes will begin by repeating the closing sequence or final climax of the preceding episode . . . each episode to end with a very strong cliffhanger – curtain."

Wilson and Webber: "by positing something hum-drum, say, passing through some common object in street such as a night-watchman's shelter to arrive inside a marvellous contrivance of quivering electronics, then we simply have a version of the dear old Magic Door . . . Wherever they go some contemporary disguise has to be worked out for it."

"The discovery of the old man and investigation of his machine would occupy most of the first episode."

Four characters (a girl, a young woman, a young man and Dr. Who) are outlined.

16th May

Wilson, Webber and Newman: "each story will be run from between four and ten episodes. Each episode of twenty-five minutes will have its own title."

"Dr. Who has a 'ship' which enables them to travel together through space, through time and through matter. When first seen, this ship has the appearance of a police box standing in the street, but anyone entering it finds themselves in an extensive electronic contrivance."

Anthony Coburn, who wrote the first televised story, later named the ship TARDIS.

would eventually find their way into the show (even if it were to take six years in the case of the Time Lords and twenty-six years in the case of Merlin) Sydney Newman was unhappy with the way the concept was progressing and decided to assume a direct involvement in discussions.

He had been monitoring development at least as far back as the report of the meeting on 26th March; this, the 29th March document and the first draft of the format guide conspicuously feature his pencil-written additions. On the 26th March document (the discussion between Donald Wilson, C.E.Webber, John Braybon and Alice Frick) his notes clearly indicate dissatisfaction with the idea of the flying saucer ("not based in reality . . . too Sunday Press") yet also show approval of the idea that it would be the means of transporting the regular cast to their adventures.

On C.E.Webber's character and concept outlines of 29th March Newman added one extra cast member. His notes indicate that the series would "need a kid to get into trouble . . . make mistakes". On the same document he curtly dismisses Webber's ideas on villains as "corny".

Sydney Newman: "I loved Donald Wilson, because he was so different from me. He was very cultured, tall and lean; and he was always amused by me because I was so crude." Photo © BFI.

Newman took most interest in the first draft of the format guide, his notes beginning to read like those of an increasingly impatient schoolteacher. His input becomes especially constructive during the discussion of the possible appearance of the Doctor's 'machine'. Unhappy with the transparent 'magic door' idea he wrote "don't like this at all . . . what do we see? . . . not visual. How to do? . . . Need tangible symbol . . ." That tangible symbol would, within the next few weeks, become a police box. Newman however saved his fiercest criticisms for the two 'Secrets of Dr.Who'. To the first secret he appended: "don't like this at all. Dr. Who will become a kind of father figure – I don't want him to be a reactionary" and to the second simply: "nuts!" Ironically, the second 'secret of Dr.Who' would ultimately become one the show's underlying sub-plots throughout much of its life.

At the end of the format guide's first draft Newman summed up his feelings on the document, and perhaps the progress of the project thus far: "I don't like this much – it all seems silly and condescending. It doesn't get across the basis of teaching of educational experience – drama based upon and stemming from factual material and scientific phenomenon and actual social history of past and future. Dr.Who shouldn't have a philosophical arty-science mind, – he'd take science, applied and theoretical, as being as natural as eating."

Newman decided to directly join Webber and Wilson on future development, the result of the three men's discussions being another draft of the format guide. It is on this version that, as well as further refinements being apparent, the name of the show's teenage girl was altered. From a list of names that included Biddy, Mandy, Gay, Jill, Janet and Jane, all were firmly crossed out (probably by Donald Wilson) leaving one name clearly visible: Sue. It is likely that Wilson was also responsible for crossing out 'Lola' as Miss McGovern's first name.

On 16th May 1963, the final draft of *Doctor Who*'s format guide was completed. Credited to Donald Wilson, C.E.Webber and Sydney Newman, it contained brief character descriptions of Sue, Cliff, Miss McGovern and Dr. Who. The three men also described "the Ship" (by now a dimensionally transcendental Police Box) and briefly outlined the beginning of C.E.Webber's storyline for *The Giants* – the four-episode adventure intended to launch the new series. The document would undergo further refinement by story editor David Whitaker, emerging as the *Doctor Who* Writer's Guide in July 1963.

Where two months of development had seemingly ended, pre-production could now begin.

In Issue 209 of **Doctor Who Magazine** we exclusively present what could have been – the complete and original storyline of C.E.Webber's *The Giants*.

◆

SHELF LIFE

Craig Hinton peers into his Christmas stocking and discovers some *Doctor Who* goodies from Santa – and a few items he wishes had stayed up his chimney.

Well, having had an issue's break, I've got a lot to catch up on. So, without any further ado, let's look at what's going to escape from the archives this January.

At the edge of creation, the hybrid planet of Zeta Minor plays reluctant host to a group of scientists from the Morestran Empire. Or rather, played host. By the time the TARDIS arrives in response to a distress call, only the obsessed genius Professor Sorenson is left, the others lying in their graves. Or as desiccated husks amongst the bizarre vegetation. As is customary, the Doctor and Sarah Jane are immediately under suspicion – this time from Salamar, the insecure commander of the Morestran rescue ship. But other forces stalk Zeta Minor, forces born from the fact that the planet lies on the boundary between the universes of matter and anti-matter.

The Doctor (Tom Baker) dodges the hoover attachments on the *Planet of Evil*. Photo © BBC Video.

As the Morestran probe leaves the planet to take Sorenson's scientific discovery home, the crew soon discover there are some things a Morestran isn't meant to know, as they are picked off by a creature corrupted by another dimension …

Planet of Evil fits easily into producer Philip Hinchcliffe's desire to give *Doctor Who* a gothic feel, borrowing from many of the horror classics. Most obvious is Stevenson's *Doctor Jekyll and Mister Hyde*, with not only Sorenson's transformation into anti-man, but also the dualistic nature of Zeta Minor. But *Planet of Evil*'s other major inspiration just has to be the all-time classic science-fiction movie, *Forbidden Planet*, which was inspired by Shakespeare's *The Tempest*, and itself inspired *Star Trek*. So Shakespeare invented *Star Trek* …

From the uniforms of the Morestrans to the scientific hubris of Sorenson, and most importantly the anti-matter creature, a dead ringer for the Caliban/ID Monster, *Planet of Evil* betrays its roots without shame. The weaving in of the *Doctor Who* threads – anti-matter, the end of the universe – enriches the basic idea, leaving a complex plot that rattles along at a breakneck pace. The Doctor and Sarah are put in more life-or-death situations per episode than in any other Baker-Sladen team-up I can remember, and the general level of tension is unnerving. *Planet of Evil* is a horror story, dressed up in the trappings of science-fiction.

A classic story needs classic acting. Frederick Jaeger is light years away from his embarrassing later performance as Professor Marius in *The Invisible Enemy*, outstanding here as a scientist driven to be his race's saviour, despite the risks (and boy, are there risks! *Planet of Evil* is one of only five – count them! – occasions in the entire series' history in which the universe itself is in danger.) Salamar is mad, tapped, bonkers – you name it. All in all, one wonders about the Morestran recruiting process. Prentis Hancock's portrayal is wonderfully overplayed, and his resentment of Vishinsky (Ewen Solon, last seen in *The Savages*. As was Frederick Jaeger, come to that. Small cosmos.) so brilliantly irrational that we all love Vishinsky and loathe Salamar from the very start. Vishinsky resembles Jean-Luc Picard from *Star Trek: The Next Generation*, calm, rational and bald. Even the minor roles are well-rounded (especially De Haan), while perennial favourite Michael Wisher un-Davroses himself – almost – as Morelli.

Baker's Doctor is just entering his mysterious period, and his agreement with the guardian of the anti-matter cosmos predates McCoy's 'protector of the universe' role by thirteen years, while Sarah seems to have taken a dose of brain pills after leaving Loch Ness and even out-thinks the Doctor on a few occasions!

Planet of Evil is a superb story. If you ignore the fact that Morestran ships look like hoover attachments and Sarah has learnt to talk in a vacuum (another Time Lord gift?) you're in for four episodes of quintessential *Doctor Who*. 1994 is off to a good start.

FREEZER CENTRE

Or is it? The other escapee from the vaults this month is *Dragonfire*, which wrapped

The Doctor (Sylvester McCoy) waits for an absurdly literal cliff-hanger.
Photo © BBC Video.

up Sylvester McCoy's first season as the Doctor.

Iceworld – an intergalactic Bejams. But something nasty lurks in the ice caverns beneath the complex. A figure from mythology talked of by hardened space travellers for centuries: the Dragon.

Materialising in search of 'something interesting', the Doctor and Mel immediately bump into Sabalom Glitz, dodgy conman last seen in *The Trial of a Time Lord*. He too seeks the Dragon – or, more precisely, the treasure that the Dragon is supposed to guard. While the Doctor and Glitz set off on a treasure hunt, Mel teams up with a waitress called Ace, only to fall into the freezing clutches of Kane, evil mastermind behind Iceworld.

Very soon, both parties collide with the Dragon, which is more the stuff of science than legend. And its treasure, the eponymous Dragonfire, is far more than the gold and crystal that Glitz is after: to Kane, it is the means to his ultimate vengeance.

There is a lot to commend *Dragonfire*, but it's hidden beneath so much absolute dross that scooping it out is a real pain. Most of the actors seem as frozen as Kane's mercenaries in cryosleep, especially Tony Osoba who appears to be reading his lines off a cue card. Patricia Quinn makes the most of her role as Belazs, her plummy tones echoing around the cardboard set, but the real honours must go to Edward Peel as Kane. I'm tempted to call his performance chilling, but I don't do cheap puns. Well, not often. Peel has a presence that dominates every scene, exuding pure evil. As criminal masterminds go, Kane is right up there with Greel and Morbius.

Tony Selby seems to have Glitz's character off pat, adding his intentional humour to the multitude of embarrassing aspects that let this story down. Which brings us to Mel. I'm sorry if I'm following the crowd, but Bonnie Langford is simply cringe-inducing here. If she were any more over the top she'd be on the other side, and it's a blessing this is her last story. And so to Ace. Being used to her hard-edged characterisation from *The New Adventures*, it's easy to forget that she began as a maladjusted teenager, but Sophie Aldred's portrayal is simply . . . ace. Pairing her with Mel contrasts the two perfectly, easing Ace in as a companion without just dumping her there (like Mel). As for the Doctor, after a season in which McCoy's persona came perilously close to caricature, his performance in *Dragonfire* is more subdued, ready for the Dark Doctor of his final two seasons.

So what went wrong? The special effects are outstanding: Iceworld's lift-off, the Giger-esque Dragon, and the incredible melting man that is probably the most horrific thing ever seen in the series. And Ian Brigg's script shines, but not strongly enough to contend with everything else, which is a shame – as a story of revenge and love over the millennia it is superb. What makes *Dragonfire* an overall disappointment is the execution of that script. Everything sparkles – people, costumes, walls, floors . . . it's like some Ice Queen's pantomime palace full of dry ice. Everything save the direction. With two perfectly good cliff-hangers to choose from – will Ace accept Kane's sovereign, and Ace and Mel meet the friendly Dragon – why oh why did Chris Clough choose the literal cliff-hanger of the Doctor hanging by his umbrella over an ice ravine *for no apparent reason*?

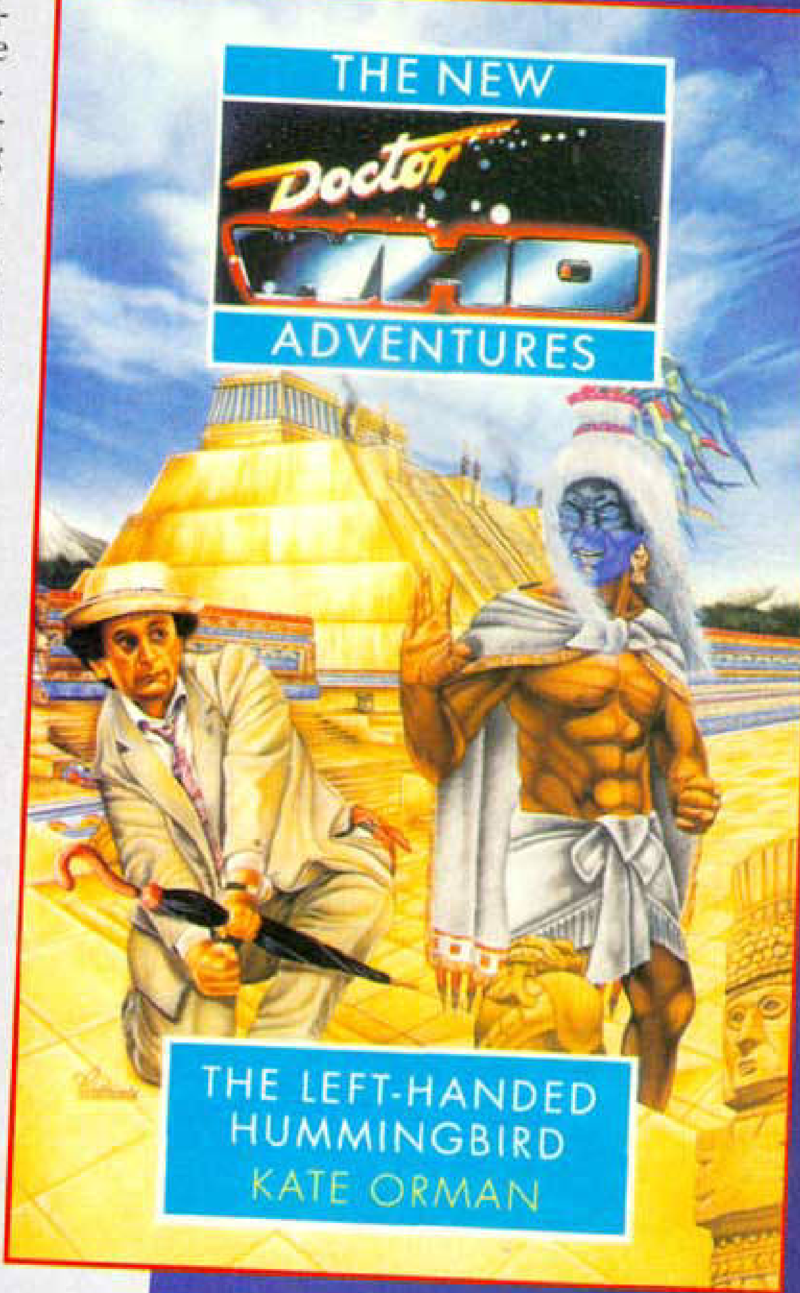
Dragonfire is an enjoyable romp, but any depth in the plot has been suffocated. A sad, whimpery end to a sad, whimpery season.

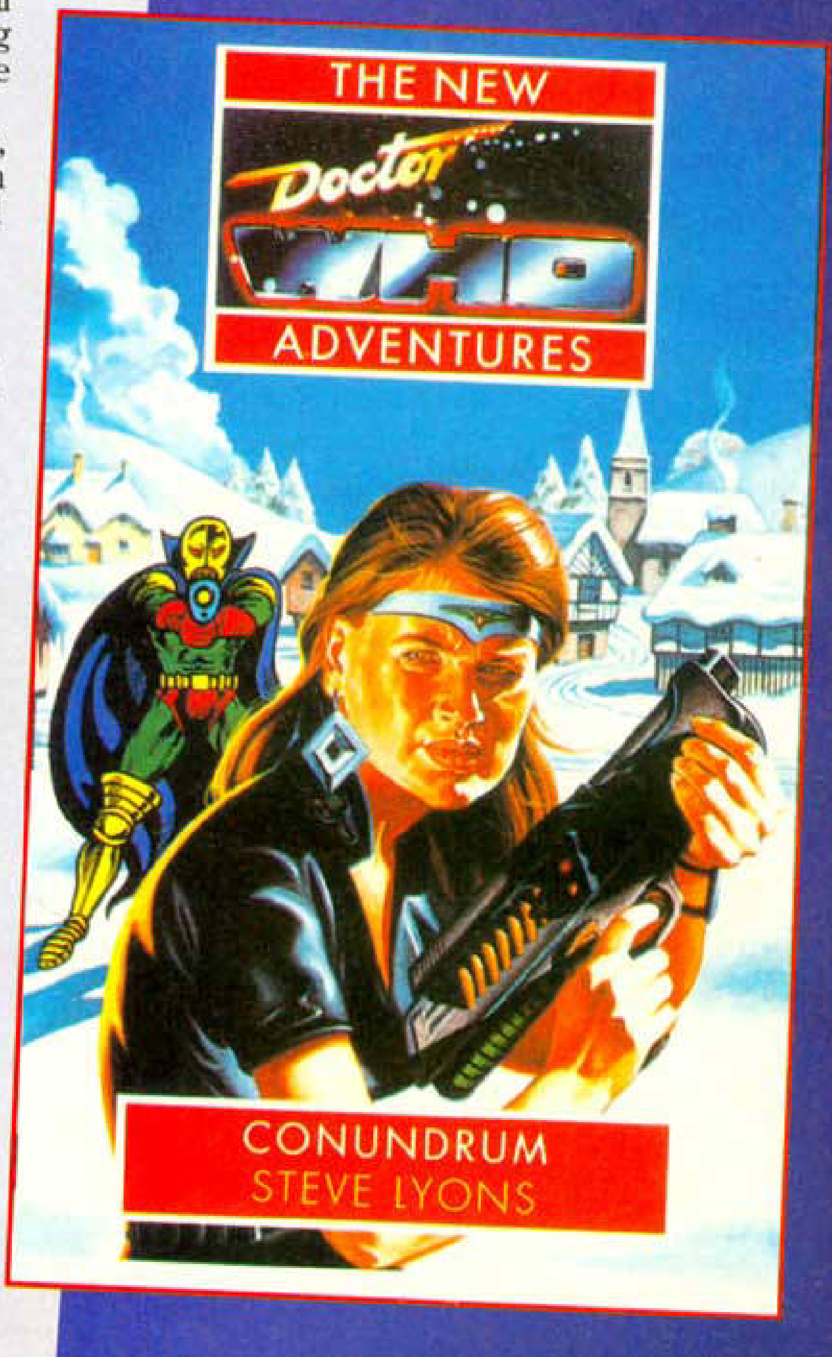
HUMDINGER

Closing the vaults for this month, it's time to reach for the bookshelf. *The Left-Handed Humming Bird*, December's *Doctor Who – The New Adventures*, is by Antipodean Kate Orman, the first woman author in the range; an imbalance that I hope is swiftly righted.

After an urgent summons by Cristián Xochitl Alverez, the Doctor, Ace and Bernice arrive in Mexico City in 1993. There they discover the first puzzle: Alverez has met them twice before, and has the photographs to prove it. Furthermore, both his previous meetings with the time travellers led to murder and madness. Very soon, the Doctor and Ace are in fifteenth century Mexico to wander around the Aztec civilisation. Whilst trying to discover the identity of the 'Blue', a mind-controlling evil that appears to feast on bloodshed, the Doctor inadvertently falls into a complex trap. The Blue wants true existence, and the Doctor is its means of salvation.

Managing a partial escape, the





◄Doctor returns to find that Benny too has been at the receiving end of the Blue's torments.

Facing a villain that can track them through time and seems to know their every move, the Doctor travels back along Alverez' timeline, hoping to find the answer. Instead, he finds insanity, murder, and the truth behind the Aztecs' bloodthirsty ways, a truth that Barbara Wright would never have suspected . . .

After twenty *New Adventures* novel covering most of the science-fantasy genre, Orman has finally filled in a major gap, delivering the first psychological horror story, a tour de force of tension and fear that puts every one of the regulars in real danger. Poor old Ace and Benny have been put through the wringer on a number of occasions, but these were just minor irritations compared to their treatment here. And the Doctor, the high and mighty Doctor who takes enormous risks because of his confidence in his superiority? Pride comes before a fall . . .

Since we are following many of the supporting cast backwards through their lives, Orman had the difficult task of maintaining reverse continuity, and she has managed this with aplomb. From the shattered Alverez to the bitter MacBeth, erstwhile UNIT member, taking in the host of minor players in ancient Mexico, Sixties' London and a certain ocean liner, each one of them convinces, however brief their appearance.

Orman has definitely done her research: not only into the ways of the Aztecs, but also into popular drug culture. But nowhere does the book read like a history lesson. She has a fresh, buoyant style that whips the reader along from one fright to another. I know I'd never let Benny near one of my frying pans (read the book!)

The only criticism that could be levelled at the book lies in the frequent drug-taking. But that criticism won't be coming from me. So the Doctor takes a trip using magic mushrooms? Groups of hippies smoke pot and take LSD? These things happen, and nowhere does Orman either praise of condemn such behaviour.

The Left-Handed Hummingbird is the most adult *New Adventures* yet, and the most gripping. This is how they should be – taking risks while telling a damn good story. Here's to Kate's next one!

FIVE GO ADVENTURING

Someone is writing a book. A book in which the TARDIS materialises in the village of Arandale, a typical village with its local witch, local haunted castle, local version of *The Famous Five* . . . and a blood-sucking serial-killer. Someone, aided and abetted by the mysterious mastermind behind the Alternate Universe Cycle, is writing a *Doctor Who* book called *Conundrum*.

Within the confines of the narrative, the Doctor helps the local constabulary, while Bernice befriends a rather sad man who is convinced that he used to be a caped superhero called the White Knight. And Ace takes a leaf out of Benny's book, and gets drunk. Notice that they pursue their separate courses? Relations between the three time travellers are not good. The effects of the Doctor's recent cavalier attitude to life are sinking in.

As *The Adventure Kids* discover unnatural practices beneath the castle, Benny learns that Norman Power's claims of being the White Knight are not exactly unfounded when his indestructible foe, the evil Doctor Nemesis, turns up. And Ace finds out the hard way that 'a village in the middle of nowhere' means just that . . .

Steve Lyons' *Conundrum* is an absolute masterpiece which I loved from start to finish. With a plot that throws so many surprises at you that you really have no idea what is going to happen next, you just cannot afford to miss a single line. His grasp of the three characters is impeccable, especially when you consider that their harmonious family is on the point of disintegration. Ace is at her nastiest, and her fight with Bernice shows a vicious side of her nature not seen since *Lucifer Rising*, while Benny begins to doubt her place in the TARDIS. As for the Doctor, Lyons has to make it obvious to the reader that the Doctor knows what's going on without letting his companions or the narrator in on it – not an easy task.

Considering that *Conundrum* is a book within a book, it would have been all too easy for the characters to slip into cypher, but that is certainly not the case here. As for *The Adventure Kids* – I suspect that Lyons was frightened by an Enid Blyton book when he was a boy, and this is his revenge!

The book simply drips with humour, and many of the scenes had me laughing out loud. Things to watch out for: Ace being attacked by flying *New Adventures* novels, John and Gillian from the *TV Comic* strip, the Dreadlox from Marvel's *Professor Gamble* strip, Benny and the Batcave . . .

Perhaps the only let-down is the climax, which reeks of "cyberspace finale". It isn't, but it sure feels like it. *Conundrum* gets my vote as the most enjoyable *New Adventures* novel since . . . ooh, *The Left handed Hummingbird*. Sorry Kate! Still, *Conundrum* is going to have stiff competition in the months ahead. 1994 is definitely off to a good start for Virgin.

FURIOUS FOAM

Fury from the Deep is BBC Audio's latest release. This 1968 tale is narrated by Tom Baker, who brings the story alive with his usual gusto. Landing off the coast of England, the Doctor, Jamie and Victoria encounter a gas pipeline which seems to have a heart-beat. In the usual way of these things, the travellers have stumbled into a restricted area owned by the local gas refinery. Stunned by tranquilliser darts, they soon discover that the refinery

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30TH ANNIVERSARY
1963-93
THE MISSING STORIES
FURY
—FROM THE—
DEEP
Starring
PATRICK
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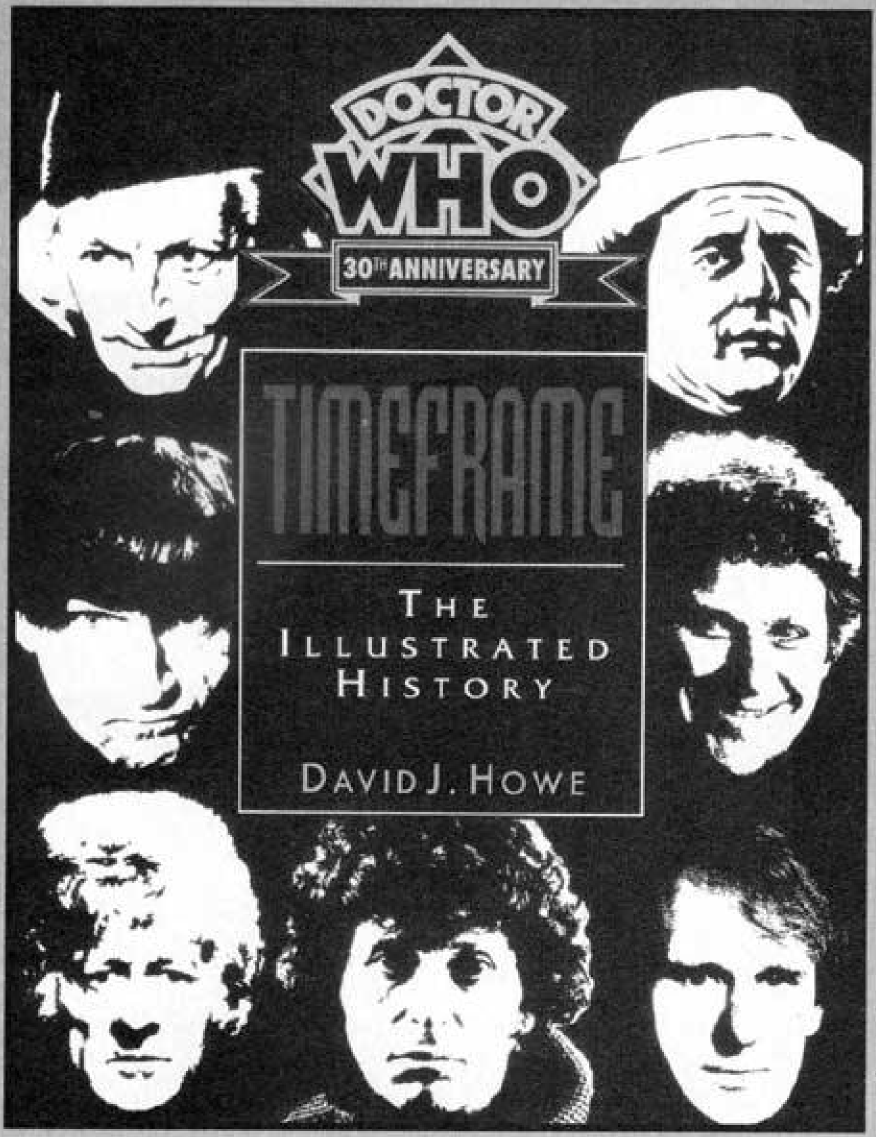


chief, Robson, is having trouble with his gas feeds – and they are under suspicion.

As the refinery loses contact with the satellite rigs, the true cause of the problem makes itself known. The rigs have drilled into the heart of a colony of intelligent seaweed which has one purpose: to grow, feed and dominate the Earth . . .

Of all the missing stories, *Fury from the Deep* is the one I miss the most. Listening to it, I'm reminded why: there is nothing to fault this story. The acting is of the highest calibre, from the stubborn Robson (Victor Maddern) to the rather fey Harris (Roy Spencer), and plaudits must go to John Gill and Bill Burridge as the sinister yet high-camp Mr Oak and Mr Quill.

Like the trademark sounds associated with anything to do with Daleks, the heartbeat noise that announces the presence of the weed causes a Pavlovian reaction: the weed is coming! And that sums up *Fury from the Deep*: the tension. Director Hugh David plays the fear and terror like a violin, as paranoia sweeps the refinery. Who can be trusted? Where will the weed strike next?

As well as marking the first appearance of the sonic screwdriver, the story is also the last one to feature Victoria. Crisis after crisis have taken their toll, and this shy Victorian lady longs for a quiet life, far away from Daleks, Cybermen and malevolent seaweed. Throughout the story, her increasing rejection of a time-travelling lifestyle becomes clearer. You can sympathise with Victoria as she makes the hardest decision of her life, and with the Doctor and Jamie as they leave without her. The Doctor's last words – "I was fond of her too, Jamie" – speak volumes.

Fury from the Deep is an acknowledged classic, and its regrettable absence from the archives makes this tape unmissable.

TIME FOR COLIN

The Howe-Stammers-Walker triumvirate's latest offering is Virgin's *Doctor Who The Handbook – The Sixth Doctor*, in the same vein as the *Fourth Doctor Handbook*. This time, Colin Baker's Doctor is under the microscope. After an introduction from Baker that shines with the verve and wit that makes him so popular on the convention circuit, the reader is treated to a selection of interviews with him, spanning the years. One thing that stands out is the vast untapped potential of Baker's Doctor, potential that was cut short by his removal from the role. It made me wonder exactly what the Sixth Doctor would have blossomed into without some of the crippling restraints and unfortunate circumstances that dogged his tenure.

After a penetrating but rather too personal look at the all-too-few stories that comprised the Colin Baker era, the book focuses on one of the most popular, *Revelation of the Daleks*, an apt choice considering its recent screening on BBC2.

The rest of the book includes 'The Cancellation Crisis', revealing some hitherto unknown facts about this disgraceful episode and Baker's reactions to it, while 'Playing the Companion' looks at Nicola Bryant's portrayal of Peri, and includes John Nathan-Turner's original ideas on the role (but totally fails to include anything about Bonnie Langford).

So, is it worth it? Given the wealth of material available for *The Fourth Doctor Handbook*, that tome could afford to pick and choose. Sadly, information seems a little thinly stretched for the other Baker, and it shows. With John Nathan-Turner's stated desire to 'distance himself from *Doctor Who*', his lack of input is all too noticeable. Too much of this book seems to be the personal opinions of the authors, and that detracts from what purports to be a definitive account of the Colin Baker era. A nice-to-have – not a necessity.

Another offering from Virgin is *Timeframe – The Illustrated History*, probably the first '*Doctor Who* coffee table book'. Although penned by David J Howe, his literary contribution is overshadowed by the sheer number and quality of the illustrations, and credit must go to the scores of people who took the photographs and painted the artwork, all stunningly laid out by Mark Stammers.

The format of *Timeframe* is simple: a season-by-season pictorial review, up to and including *The New Adventures*, with full-page cover illustrations of some of the Target or Virgin range for that season, including a few that were never used.

The amount of text is brief – thankfully. Howe's overviews of each season are too short to tell the reader anything that they didn't already know, and I wonder whether they really serve any purpose. But the written word isn't the star of this volume. As well as book covers, each season is graced by photographs, many of them never published before, as well as *Radio Times* covers, all the hoary old *Doctor Who* annuals, enough press-cuttings to wrap up a year's fish and chips, and every regeneration under the sun.

My one complaint is that Howe has included his 'magic moments' from each season, and that's the problem. They're *his* magic moments. Whilst I can agree with a lot of them – the rising of the Haemovores, the Sontarans in the Capital, the very end of *Survival* – I find many of them distinctly unmagical. I completely fail to remember the shiver that went down my spine when Jo Grant had a reverse face-lift in *Claws of Axos*, while the witterings of Binro the Heretic from *The Ribos Operation* are hardly inspiring. But this is a churlish quibble, and minor compared with the sheer quality of the overall product. All right, so there isn't anything in *Timeframe* that will come as a surprise to the hardened fan. But so what?

BEST OF THE BULLETIN

My final witch for ducking this month is *The DWB Compendium: The Best of the First 100 Issues*. For those of you not acquainted with *DWB*, *Dream Watch* (formerly *Doctor Who*) *Bulletin* is an amateur fanzine produced to professional standard.

The Compendium consists of 134 pages of revised and updated articles from the first hundred issues in softcopy format. Although the magazine broadened its purview from Issue 62 to include all telefantasy, the articles reproduced here are *Who*-related, save a couple of lacklustre *Blake's 7* features.

There are articles to please most tastes, with a strong bias towards the black-and-white era. One of *DWB*'s past projects has been the photographic recreation of missing stories, and the Compendium has four, including *The Power of the Daleks*. Although they're all interesting, the Dalek photonovel has been available in specialist shops for years, and I question its inclusion. (While on the subject, watch out for **Doctor Who Classic Comics**' extensive photo-recreations of missing stories in future issues.)

The rest of the Compendium is a veritable pot-pourri of information, opinions and rare material, both photographic and written. Fact fans can revel in the plethora of season polls, ratings and audience figures, while those of you who want the personal touch can read Justin Richards' views on the development of the Cybermen, or Paul Cornell's analysis of *The Caves of Androzani*.

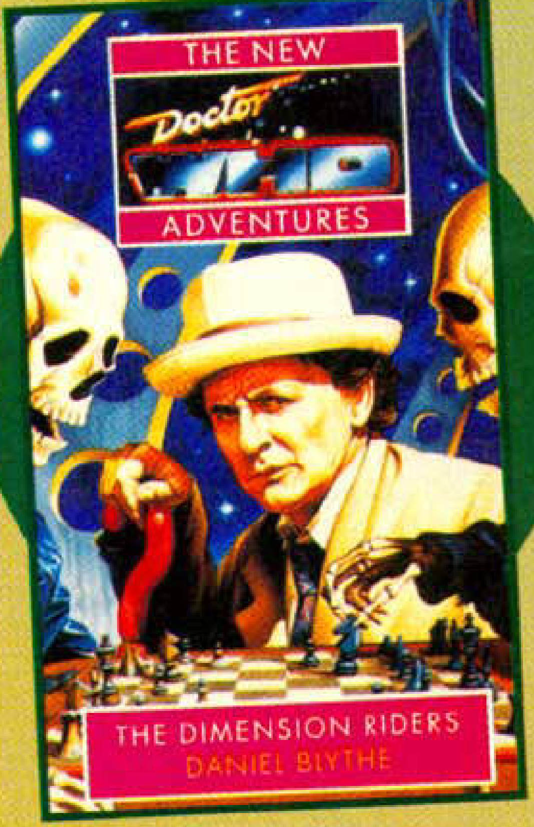
The Compendium is a fascinating read, although I would have preferred a fairer balance between the Sixties and the rest of the series. But I'm being ingenuous. I hope that *The Compendium* is only the first of editor's Gary Leigh's delves into his archives. Well worth the £11.99 price tag. Available from *DWB* (Compendium), PO Box 1015, Brighton BN2 2YU.

Well, that's it. All that remains is for me to point you towards Lumiere's excellent *Avengers* videos, the first clutch of which feature some notable ex-Doctors. A late Christmas present?

◆

Writing (New) Who

Love them or loathe them, and *Doctor Who* fandom does both with vigorous fervour, it seems *The New Adventures* novels are here to stay. We dispatched Craig Hinton to grill the books' authors over whether they really are keepers of the flame – or betrayers of the myth . . .



The past year has been a good one for Virgin Publishing's *Doctor Who – The New Adventures* range. Going monthly in March, the series has seen the return of old enemies such as the Cybermen and the Silurians, as well as a harder, grittier version of Ace. The Doctor even has a new TARDIS with a fully functional Chameleon Circuit! With the promise of even more in 1994 – *Missing Adventures* to name but one – I talked to some of the authors responsible for making the anniversary year such a success.

The first author I spoke to was Kate Orman, whose *Left-Handed Hummingbird* is reviewed in *Shelf Life*, elsewhere in this issue. Kate hails from Australia, but I managed to catch up with her during a visit to Britain earlier this year.

First off, how does Kate feel about being the first female *New Adventures* author? "It's something I'm desperately proud of! Not only that, but the only one for at least the next year." She admitted that she had had one moment of doubt about that. "When the list of titles for 1994 reached Australia, it had *Theatre of War* by Justine Richards." Thankfully for both Justin and Kate, this proved to be a typing error!

THE NEW
Doctor Who
ADVENTURES
THE LEFT-HANDED HUMMINGBIRD
KATE ORMAN

I asked Kate whether the programme has much of a following in her own country. "*Doctor Who* is as much an institution there as in Britain," she confirmed. One of the questions I posed to all the authors was whether they had read any of the other books in the range. Before she wrote 'Hummer', as she calls her book, Kate read all of the *New Adventures* novels that were available.

Her favourite one is Ben Aaronovitch's controversial *Transit*: "It's so extremely well written, so clever. I wish I'd written it!" she laughs, citing *Warhead* and Paul Cornell's first two books *Timewyrm:-Revelation* and *Love and War* as others worthy of note.

Explaining about 'Hummer', she revealed its genealogy. "It began as a short story for a fanzine, which is intact in the book as chapter twelve. I liked the William Hartnell story, *The Aztecs*, and a friend of mine wanted me to use the Titanic, so they both went in. And I thought of the villain while standing about in a bookshop in Sydney."

Kate cited her boss at the library where she works as a great help. "He's a real Aztec buff." That certainly shows in the attention to detail contained in *The Left-Handed Hummingbird*.

I asked Kate how easy it was to write the book. "The writing was a difficult process. I wrote the beginning, then the end, finally the middle . . . and then rewrote the end! A few ideas fell by the wayside: Samuel Coleridge and Charles Manson, to name but two."

I wondered if there was anything she would change about the book, having completed it. "I'd put Cameca in. I'm writing about Aztecs and I left her out!" But, on the whole, Kate is more than happy with the end result.

And the future? "I'm looking into a *Missing Adventure* featuring the Sixth Doctor called *Faust Forward*, and there's also *Empty Spaces*, a *New Adventure* set in Australia." Where else?

Daniel Blythe, a long-time fan of the show, penned November's *The Dimension Riders*. "I've been watching the programme since I was five – the earliest event I remember is Jon Pertwee regenerating into Tom Baker. Since then, I've caught up with various older stories on video, as well as numerous magazines, such as **Doctor Who Magazine**." And he stayed with the series? "There was a time when I considered abandoning the programme – *Paradise Towers* was just too silly for words. Thankfully, things got better, and I think the show was just getting back on track when it . . . disappeared."

What about his *New Adventures* stablemates? "I came to them pretty late, but I've read them all since. The *Timewyrm* series kept me sane during an exile as an English teacher in Germany last year." Has he any favourites? "I enjoy the novels which have managed to combine the old and new styles successfully, such as *Nightshade* and *Deceit*. I've tried to get that balance with *The Dimension Riders*."

So, what are the origins of his book? "Time is the underlying concept of *Doctor Who*, and I'm fascinated by the concept of the Vortex and what lurks within it, neither in one time zone nor in another. The way I brought the Garvond – the main villain in *The Dimension Riders* – into being, hints back at a couple of things touched upon in *Time's Crucible* and *Remembrance of the Daleks*.

"The material set in Nineties Oxford was added early on – having spent four years there, I can confidently say that the place is full of Time Lords!" Expounding further, he points out that Bernice was a later addition. "I had to come up with an intelligent and relevant way of getting her involved – when I had the original idea years ago, it was just for the Doctor and Ace. Luckily the Oxford sub-plot ties in nicely with the main space–opera type action. And Bernice has a foil in Professor James Rafferty. There's a frisson between them"

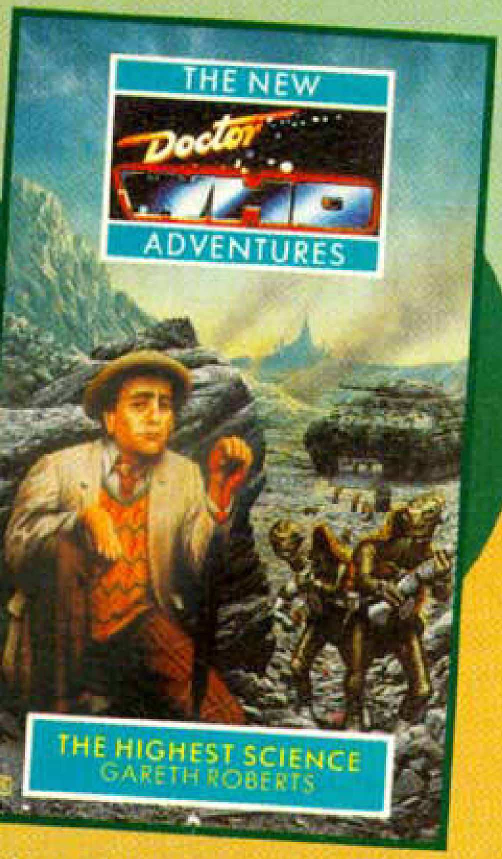
So, what next? "I have a proposal in the works – *Redemption's Dawn*, about a society reliant on cyborg technology and religion. It may offend some hard-line Christians, though . . .

"I'm also working out a Fifth Doctor story for the *Missing Adventures*. But I can't provide exactly what Virgin wants until their guidelines are finalised."

Does he see himself as a science-fiction writer? "I don't have any aspirations as a science-fiction writer, but I enjoy writing *Doctor Who* novels as long as people want to read them. I want to develop my career as a writer, and have finished a couple of other novels."

Back to the beginning of the year, and Gareth Roberts, whose *The Highest Science* received rave reviews. I asked Gareth where he got the original idea for the book. 'I used to write *Doctor Who* stories in exercise books at school. They all involved evil forces and monsters – not very complicated.'

So he was clearly a fan of the series from an early age? "Oh yes, I grew up with the series in the Seventies. My mother used to buy all the Target books for me – basically, I just really like the programme." But from those beginnings . . . "I was about twelve or thirteen when I came up with the title, *The Highest Science*, and some of what eventually became the final book." So where did it go from there? "The addition of the Sheldukher plot and a



few other things to make it more *Doctor Who*-ish. And it just sort of snowballed."

So did the initial proposal differ much from the published book? "I changed a few things to make it more understandable for the bookshop browser. And it became more complex as I became more confident – especially the ending. Unlike some of the other authors, I wasn't asked to incorporate anything." There was, however, something he took out: "Originally, I had an old Doctor coming to warn the Seventh. Having seen the same thing occur in *Timewyrm: Genesys*, I decided to leave it out."

When asked if he would alter anything, Gareth thought for a while. "I'm not sure that the rock fan angle is entirely successful, and I think I could have trimmed a few of the other characters a bit."

And what does he think of the other *New Adventures*? "I've read nearly all of them – apart from the ones I didn't have time for!" Apart from series continuity, he has another reason for reading them: "I like to see what other people get away with, so that I can see what *I* can get away with!" He cites his favourites as "*Love and War*, *Nightshade*, *Birthright* and *Warhead*. Well written, and – most importantly – a good read. Books where you are really interested in the characters – where you feel for the characters."

His second book, *Tragedy Day*, is just around the corner. Any teasers? Gareth laughed. "It's all about a planet that's reached a crucial point in its history. There's a sinister organisation lurking in the shadows, with horrible monsters at their command!" And no doubt full of the humour and rich characterisation that made *The Highest Science* such a hit. So, what next? A *Missing Adventure*, perhaps? "I was dead against the idea to begin with, but now . . . I'd love to write for Tom Baker and Lalla Ward's Romana." He paused. "And K-9 of course!"

April saw the first *New Adventures* book that was co-authored: Andy Lane and Jim Mortimore's critically-acclaimed *Lucifer Rising*. I spoke first to Andy Lane. "I've loved *Doctor Who* for as long as I can remember. I started watching it seriously with Jon Pertwee – *Spearhead from Space*, to be precise. But I do remember odd snippets from the previous Doctors."

As for the other books in the series, I asked Andy whether he was a firm follower of the range. "Not all of them, actually. Only the ones recommended to me, or the ones that I felt necessary for research. I'd rather refer to the programme for guidance than get trapped in the *New Adventures*' continuity."

So, does Andy have any favourites among those he's read? "Well, Paul Cornell's *Revelation* – because I'm in it!" he laughs. Considering that Andy wrote me into *Lucifer Rising* and then turned my blood into acid, I had to ask him whether he survived. "It didn't matter – I was dead to begin with!" Any others? "*Warhead* stands up very well as a novel in it's own right, but I'm not sure how well it does as a *Doctor Who* book. And I'd have to mention *White Darkness* – it's so well written."

Lucifer Rising – where did the original idea come from? "In the pub, believe it or not! Jim and I decided that if anyone could write a *Doctor Who* book, we could. We batted about a few ideas, and I came up with a story involving religious Cybermen in a space-going cathedral." Religious Cybermen? That sounds familiar . . . "Yes, I used it as the basis for *A Clash of Symbols*, a short story that I wrote for the *Doctor Who* Appreciation Society's *Cosmic Masque* fanzine. Anyway, two years later we had *Lucifer Rising*.

"The important difference between our original idea and what finally saw print was the inclusion of Bernice Summerfield and the radical changes in Ace's character. Apart from that, Peter (Darvill-Evans, author of *Deceit* and editor of the range) requested minor changes, mainly to fit in with the continuity of the other novels. For instance, to tie in with *Deceit*, we had to bring the date forward by several hundred years.

"No author is ever happy with a piece of work," Andy replied when I asked him whether he would change anything. "Minor words and phrases, maybe – but I wouldn't change anything major."

Noticing that Andy's name crops up on the Virgin list for 1994, I pressed him for details. "My next book is called *All-Consuming Fire*, and it's published in June. It's a Sherlock Holmes story, told by Doctor Watson. Generally, I don't approve of cross-overs, but this one just *had* to be done."

And after that? "I'm working on a *Missing Adventure* set in the Jon Pertwee era, tentatively entitled *Broken Heroes*."

Turning to Jim Mortimore, Andy's co-author and solo author of the *Alternative Universe Cycle*'s *Blood Heat*, I briefly touched on *Lucifer Rising*. Did he have anything to add to what Andy had said? "Contrary to popular belief, it isn't a rip-off of *2010: Odyssey Two* by Arthur C. Clarke!" he laughed. "We just borrowed the title from the last section."

On the subject of science-fiction, is Jim a fan of the genre, and of *Doctor Who* in particular? "Oh yes, I'm a great fan of science-fiction, but I think there are things that *Doctor Who* can do that can't be done by science fiction in general. *Doctor Who* has always derived its stories from the society of the time, with firmly based twentieth century characters." I asked him about his favourite stories. "Ones with strong messages – all that environmental stuff in the mid-Seventies."

So, what does he think of the other *New Adventures* books? "I've read them all." Then he paused. "Apart from one that I put down and posted to Germany in disgust!" he laughed, and refused to identify the culprit. And which ones stand out? "I like books with passages of socio-political commentary and deeper meanings that demand a second look. Ones like *Nightshade*, which looked at nostalgia, and the environmental issues raised in *Warhead*. Books like that."

I suppose that explains the strong message behind *Blood Heat*? "Certainly. *Doctor Who and the Silurians* doesn't deal with the underlying reasons why Man hates the Silurians and vice versa. I wanted to look into that, and *Blood Heat* is a homage to it.

"I mean, there's so much hatred in *Doctor Who*, but the underlying reasons aren't really looked into."

Is much changed from the original? "Yes, quite a bit. The whole point of the original story was a simple morality tale about the choices we all make. The Doctor discovered that he really *did* die in *Doctor Who and the Silurians*, but used his position and powers as a Time Lord to extend his life – in effect, he wriggled out of his own death. The problem was, he'd created an alternate Universe, a parallel one to our own. His choice was simple: to save one Universe, he had to destroy the other – that became the climax of *Blood Heat*. But I wanted to show that the Doctor's morals are greater than – transcendental to – ours, and this would parallel the choices that the Silurians had to make."

Like Andy, Jim agreed that no author is ever satisfied. "Oh yes, I'd change lots of things. You always want to."

THE NEW
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LUCIFER RISING
ANDY LANE AND JIM MORTIMORE

With one and a half books under his belt, what comes next? "Well, I've got a couple of proposals with Virgin at the moment. I'm waiting to see what they say."

Next issue I'll be ticking the rest of the authors off the list, as well as talking to Peter Darvill-Evans about the general direction that the series has taken, and getting a glimpse of what lies ahead in 1994 . . .

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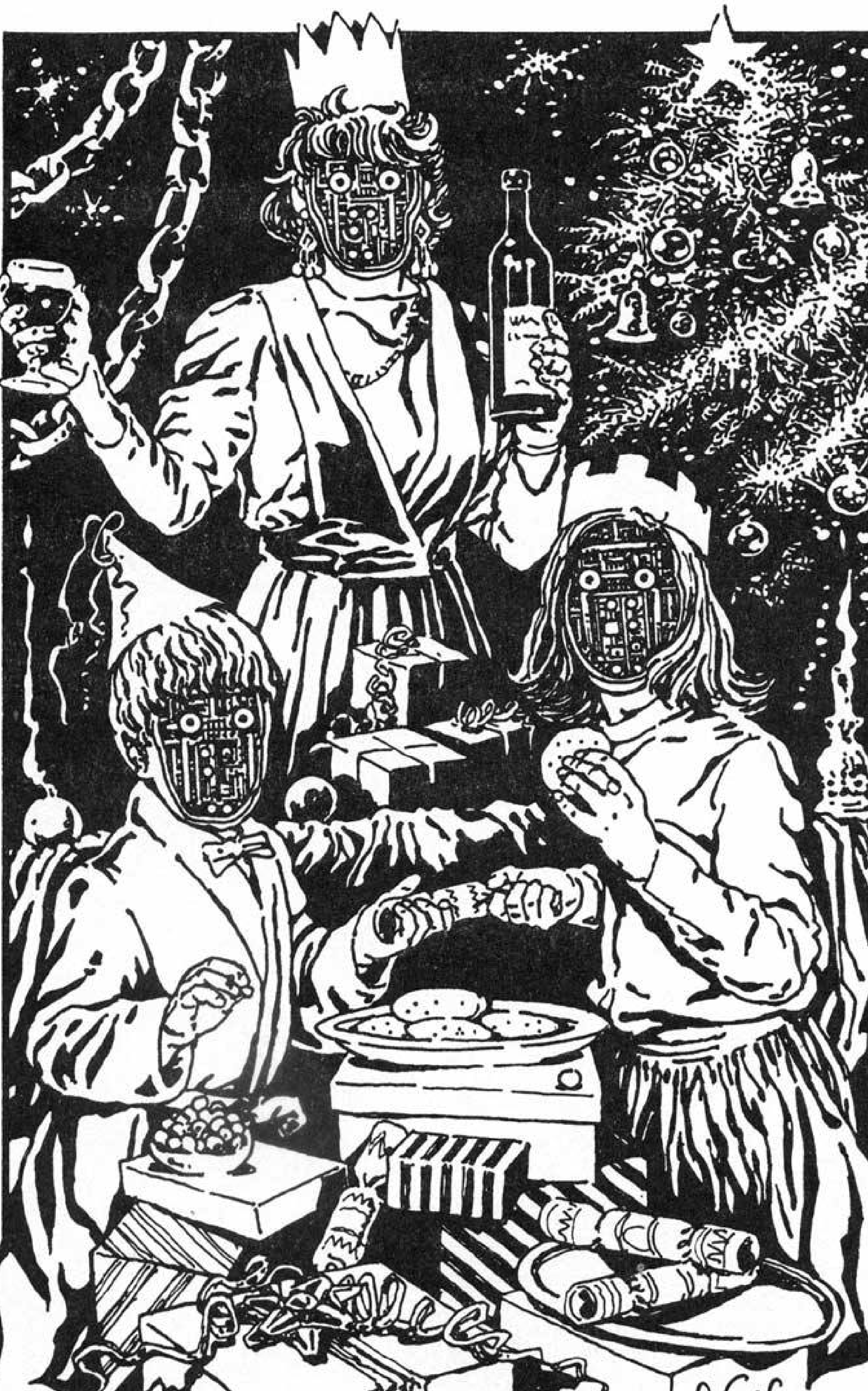
Prelude

Conundrum

When finally it was over, the snow came down again. It fell upon the rooftops and it fell amongst the trees. It made the roads impassable, but that was all right. Few people used them anyway.

It was going to be a White Christmas. There was no denying that. Christmas '93, New Year '94. A time for drink and partying, a time to block out memories. A time to forget the sorrow and the pain, to hope that maybe by the time the snow had melted, the scar tissue beneath might finally have healed.



It was Christmas Eve in Arandale. It was the last day of Malcolm Blyth's old life. It was the first day of his new one.

He swayed unsteadily as he tramped across the fields. His senses were blurred by alcohol, his feeling swathed in melancholy. He wore the uniform and insignia of a police sergeant, though his jacket was unbuttoned and his tie loose around the neck. He should really have been getting home, getting out of these old clothes forever. Getting back to his wife and kids, and the preparations round the Christmas tree. but he wanted to put off that moment. He wanted the old life to last a little bit longer.

Because he didn't know what he was going to do next.

The memories still hurt. Almost two months later, he still woke in the heat of the night and lay with heart pounding, sensing danger in every shadow of the room. Over thirty years in the force – thirty years of experience as the 'friendly local bobby', and yet he had still been caught completely offguard by the events of that November; those days when the energies beneath the castle had been unleashed, when a friend had turned into an enemy, when lives had been lost and secrets revealed . . . when all hell had been let loose in the village he was supposed to be protecting.

Nothing could be the same after that. Nothing about his once cosy life and his once cosy job. These last seven weeks, he'd been jumping at his own shadow, barking at anyone who dared catch him by surprise. There was no reason for any of it; things could hardly have been calmer. Well, there was the day that Tina was carried off to hospital, of course. And then there was Rosemary, and her wonderful yet terrifying discovery in the shower that cold mid-November morning. Blyth liked to think of those events as just tiny epilogues to the weirdness, aberrations that would not be repeated. Since then, things had been absolutely normal – perhaps more so than usual, thanks to the absence of Mason Grimshaw.

Okay, so Billy James Junior had gone missing for a few days, but there was nothing untoward there, just a juvenile tantrum. Then Rosemary's kids had come home for their holidays and, along with the Mitchell boy and the Daniels girl, had solved the mystery of the town hall ghosts. Just a small band of smugglers with sheets on their heads. Blyth would have worried had things been any different.

So why did he still feel he was living on the edge? Why did he spend each day in fear, terrified lest the chaos break out again, lest he still be in his position of responsibility when it did?

Eventually he found himself on the bridge. He wasn't sure how he had reached it, how he had walked there from the village without even noticing. He remembered how Norman had once sat here, night after night, not such a long time ago. Like Norman, thoughts of jumping flashed through his head. He knew they weren't serious ones – he could never do that to his family. And in any case, the river below had frozen solid in the cold. He'd probably break both his legs and end up in the hospital, and then where would he be?

Besides, he knew it intellectually, anyway. The thought had comforted him through the long, gruelling weeks of December, as he worked out his notice and looked forward to the day when the fear would finally end. His superiors had graciously accepted his early retirement, muttering a few platitudes about the difficulties he had had to face and how they were so sorry it had all been like this. An hour ago it had finally ended, his last half-day concluding with a round of drinks in The Black Cat Tavern and a few handshakes and farewells from people he would probably see back there in three days time anyway. Not much to mark the end of a career, he thought. Not much to mark the end of a life.

He heard the village clock strike three. At least they'd been able to fix that, though it had taken them long enough. Childrens' voices drifted on the wind: *God Rest Ye Merry Gentlemen.* It was time he rested himself. Time he went home.

He was more aware of the cold now, but at least it cleared his mind a little. He wondered where his cap and overcoat were, though he supposed it didn't much matter anymore. His wife would be worrying about him, wondering where he'd got to. They'd planned to do their last minute shopping that afternoon; crackers for the table, presents for the children. Life would soon settle back into its accustomed series of patterns. he might even take up a hobby, perhaps see about doing something with the garden once summer came round again.

Or maybe not.

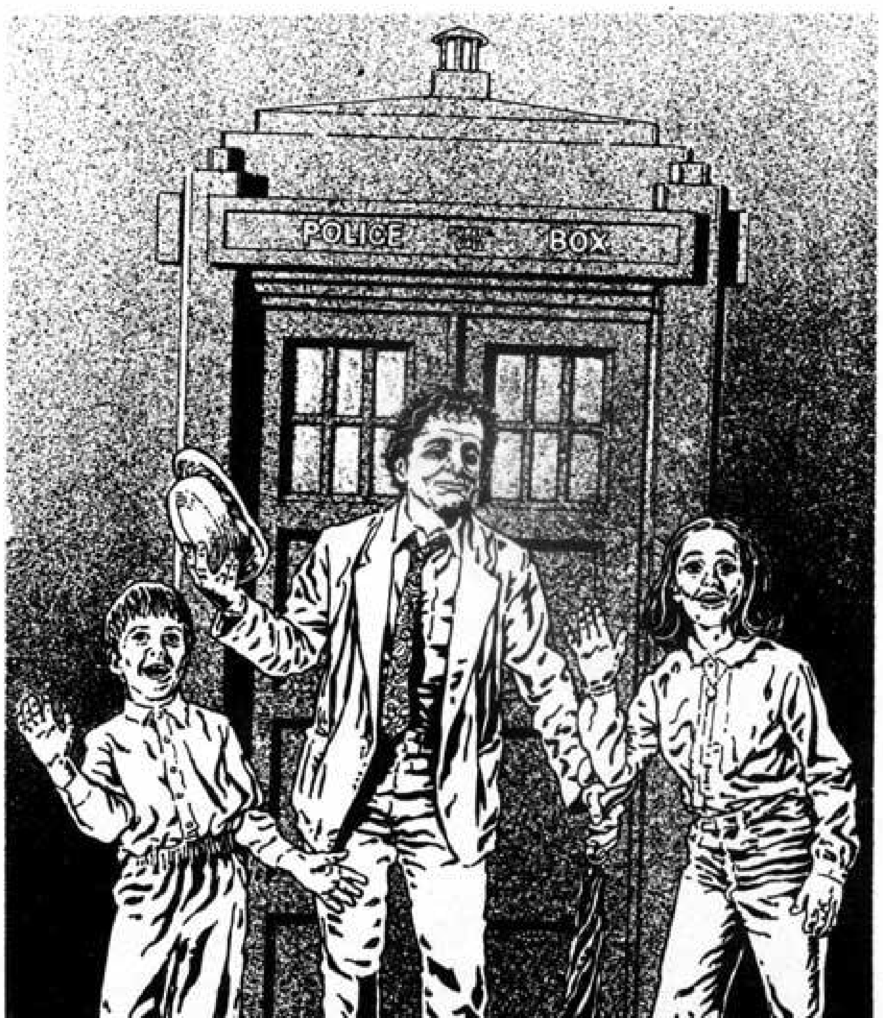
He trudged onwards then, through the clean white snow, following the voices back into the village. A smile pulled at the corners of his mouth as he passed the police station again. He barely gave a second glance to the shadowed passage where the third body had been found. His footsteps seemed lighter, his neck and shoulders more relaxed than they had ever been.

Then he turned the next corner, and the weirdness began again.

There was a telephone box in the street.

He recognised the type: a battered police call box, of the sort in use when he'd first joined up. He felt almost nostalgic, the image harkening back to his younger days. But he knew the box had not been there before. There were none of its type left in Arandale, certainly none placed bang in the middle of the road.

A mixture jumbled in his mind. He was worried, frightened, concerned (perhaps strangely excited?) – he didn't want this to be any of his business, but the sick churning of his stomach told him he would have no say in this matter. He had to get away from this place, it was all he could think to do. He would tell his wife tonight – they could move up to her parents' house in Manchester, for a while at least.



But he had to know what was going on. This was still his village.

When the door of the box opened, Blyth didn't know quite what to feel. Relief? Annoyance? He recognised the new arrival, of course – the short man with the piercing eyes and the crumpled cream suit. he had filed in numerous forms about him, wasted hundreds of man-hours trying to track him down. What was this clown doing back here? Why had he chosen today, of all days? What evil might befall him, Malcolm Blyth, even in his new role as innocent bystander?

The stranger seemed not to notice him at first, his brow furrowed as he stepped from the box and took in his surroundings. Then a smile lit up his face, and he doffed his fedora hat politely and wished the ex-sergeant a very good afternoon.

Blyth tried to match him for casualness, tried to affect an expression that was not unfriendly but which at the same time showed just a hint of disapproval. It was no good. His shoulders were trembling and his stomach as tight.

"Hello again Doctor," he mumbled, awkwardly.

"Dr Who, actually!" the stranger corrected him, not unpleasantly. A boy and a girl stuck their heads round the doorway behind him. "And these are my grandchildren, John and Gillian. Tell me sergeant, are you aware that almost everyone in this village has been kidnapped by the Vogans and replaced with robot doubles?"

Blyth's jaw fell open, his eyes bulged and his heart sank.

It was starting all over again.

The snow carried on falling. Elsewhere in the village, a child leapt for joy as he fancied he heard the sound of sleigh bells approaching. A grandmother smiled as she put the finishing touches to a very special parcel. A young woman fled from her android attacker, but was chopped down and killed instantly.

Life in the village went on.

The latest, newest adventures began.

And a Merry Christmas to all of you at home.

Steve Lyons

Doctor Who –
The New Adventures:
Conundrum
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Steve Lyons
With a cover by
Jeff Cummins.
Published by
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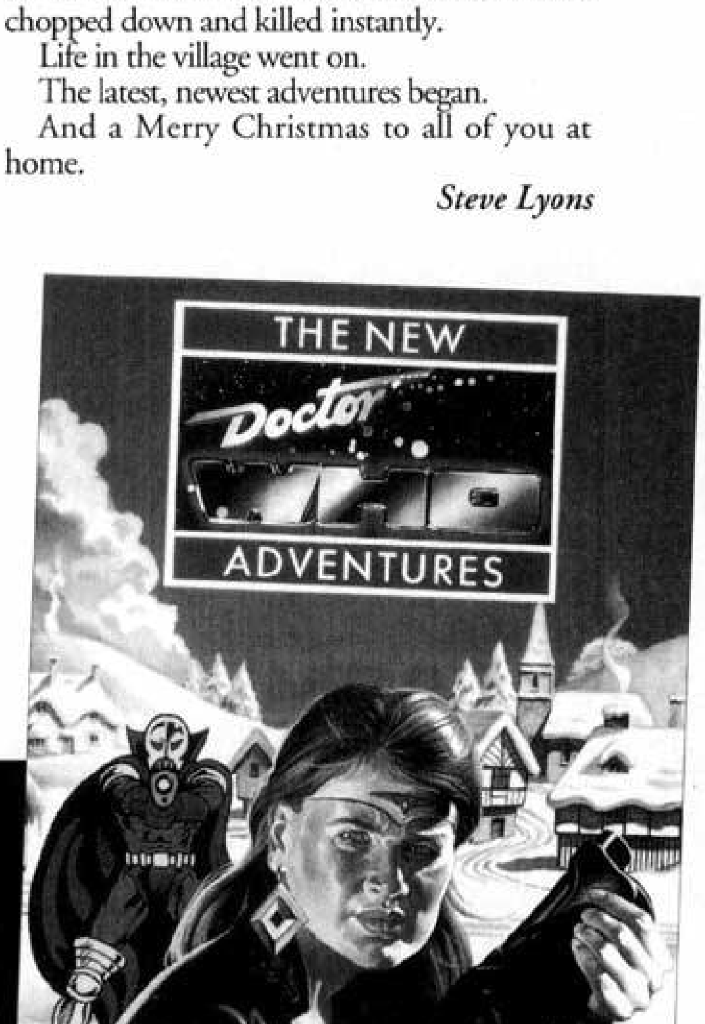


THIRTY YEARS IN THE TARDIS

1993's Thirtieth Anniversary celebrations culminated in perhaps the most spectacular celebration of *Doctor Who* ever mounted – BBC1's *Thirty Years in the TARDIS* documentary.
Marcus Hearn followed the production in studio and on location to bring us a behind-the-scenes record of the making of Kevin Davies' superb tribute to the world's favourite science-fiction show.

Clockwise from top left:

Daleks cast a giant shadow at Bermondsey on the evening of 31st October.

The *Doctor Who* sofa, from behind or above, the place where generations of children discovered a Time Lord. Josh Maguire and Elisabeth Sladen reminisce.

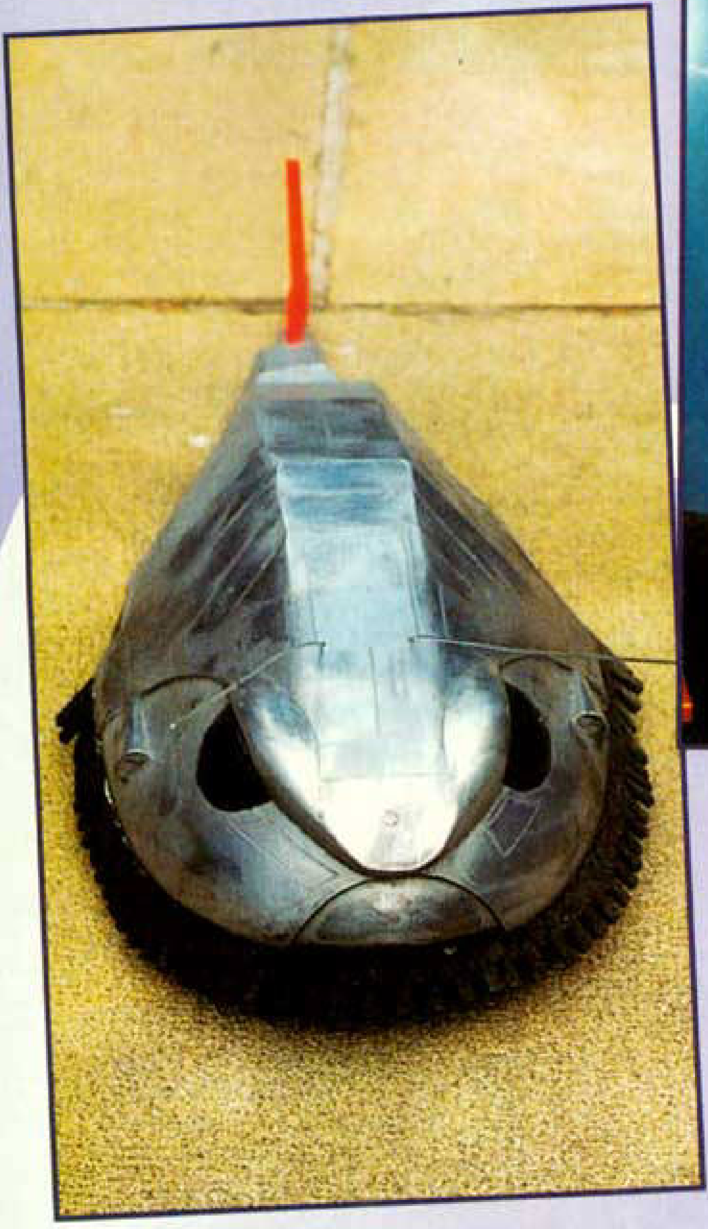
Something nasty is lurking at Pitshanger manor in Ealing – Stephen Mansfield as a Sontaran is put in the picture by cameraman John Adderley.

A new *Invasion* – CyberLeader Nick Pegg leads his troops on a strident rehearsal down those legendary St. Pauls' steps.

17th October – the first day on location saw the re-emergence of K9, here having his batteries replaced by visual effects expert Mat Irvine.

Nicholas Courtney waits for his cue to jump into his car and escape the advancing Autons, although maybe he'd be better advised to walk . . .

All photos © Marcus Hearn



Clockwise from top:

Together for the first time since 1965, Roy Castle, Roberta Tovey and Jennie Linden – the stars of *Dr. Who and the Daleks.* Castle had just completed an edition of *Record Breakers* in a nearby studio and jumped at the chance of a reunion.

A quiet moment for Josh Maguire between Auton skirmishes.

11th November – location recording ends as Jon Pertwee is reunited with the Whomobile outside the Hayward Gallery.

Kevin Davies prepares a special effects shot with Colin Baker and Nicola Bryant. Cybermats are scary, honest.

Josh Maguire by the TARDIS console in Studio 8 at Television Centre.

The first of a new breed – visual effects designer Mike Tucker's redesigned Cybermats.

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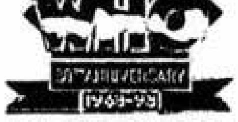

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A TWIN DILEMMA

This issue's queries kick off with two letters from the Hedge End area of **Southampton**. **Stephen King** comes first, asking if Patrick Troughton actually appeared in the last moments of *The Tenth Planet* Episode 4. Indeed, if you haven't already surmised from the telesnaps we printed in the last issue, Troughton was in the studio that day, and his features can be clearly defined. Next, he asks if we could identify the extract after the one showing the Zygon in *Logopolis* Part Four's flashback. No problem, it's Valentine Dyall as the Black Guardian from *The Armageddon Factor* Part Six.

Stephen goes on to ask when we first learn that the Doctor has two hearts, and this seems to be *Spearhead from Space* Episode 1. and can we sort out who played Ann Talbot in *Black Orchid*? Certainly: both Sarah Sutton and her double Vanessa Paine played both parts, depending on which girl was facing camera. Paine tended to play the character with her back to the camera, or masked, or in a long shot. Sutton was credited on screen for both roles.

Staying in Hedge End, **P.M.Gordon** asks which serial had the greatest number of extras. This would appear to be Serial 7A, better known as *The Trial of a Time Lord* Parts One to Four. At a rough estimation, ninety-eight extras were hired in total for the OB work and two studio sessions. Coming close behind is *The Ambassadors of Death* which had around ninety uncredited artistes. After this *Spearhead from Space* and *The Massacre* both had over eighty extras, while *The Dalek Invasion of Earth*, *The Romans*, *The Dæmons*, *Delta and the Bannermen* and *Remembrance of the Daleks* all seem to have required over seventy uncredited performers.

IT'S THAT MAN AGAIN

John R.Burns of **Tunstall** asks about a bit-part actor whom he has spotted in a variety of *Doctor Who* episodes over the years. He has one line of dialogue in *Robot* Part One as a guard at Thinktank, can be seen in *Enlightenment* Part One smoking a pipe in the crew room, and is the guard firing after Jamie and the Redcoat in *The War Games* Episode Two – as well as being in *Blake's 7* as the space captain with Docholi at the end of *Gambit* and one of the Hommiks in *Power*.

The gentleman in question is Pat Gorman, one of the longest-standing actors in *Doctor Who* who has featured in both credited and uncredited parts since 1964. His credited roles are in *The Invasion* Episodes Four to Eight (Cybermen), *The War Games* Episode Two (Military Policeman), *Doctor Who and the Silurians* Episodes 2 to 4 (Silurian) and Episodes 5 to 7 (Silurian Scientist), *Inferno* Episodes 5 and 6 (Primord), *Terror of the Autons* Episodes Three and Four (Auton Leader), *Colony in Space* Episodes One and Two (Primitive and Voice), Episode Three (Long), Episodes Four and Six (Primitive) and Episode Five (Colonist), *The Sea Devils* Episodes One, Two and Four to Six (Sea Devil), *Invasion of the Dinosaurs* Part Two (UNIT corporal), *Planet of the Spiders* Part Two (Soldier), *Genesis of the Daleks* Part Two (Thal Soldier), *The Masque of Mandragora* Part One (Soldier), *The Invisible Enemy* Parts Three and Four (Medic) and *The Armageddon Factor* Parts Three, Four and Six (Pilot).

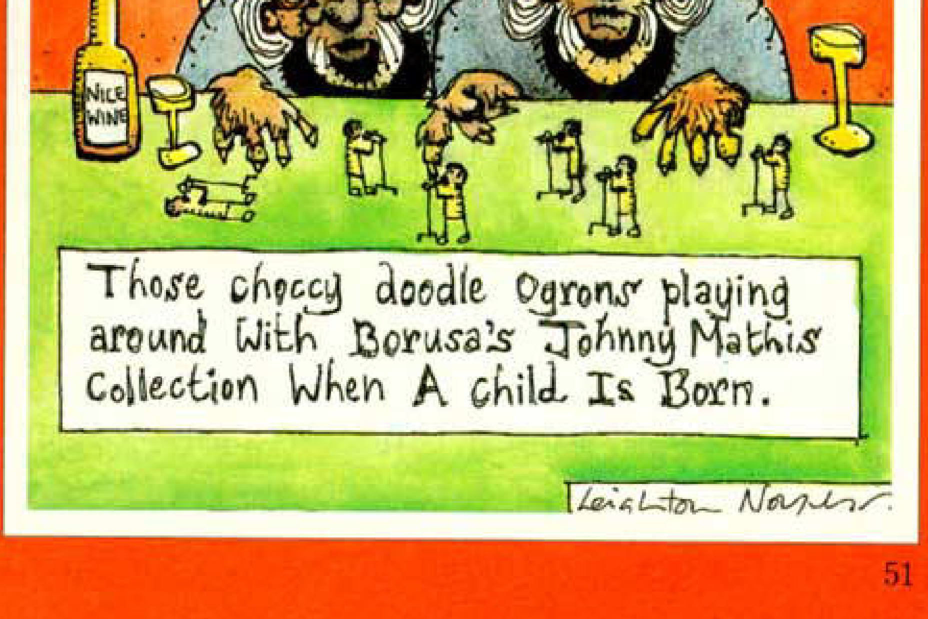
Uncredited he has appeared in *The Dalek Invasion of Earth: The Daleks* and *Day of Reckoning* (Rebel), *Mission to the Unknown* (Alien Delegate), *The Myth Makers: Temple of Secrets, Death of a Spy* and *Horse of Destruction* (Double for Achilles/Greek Soldier), *The Massacre: The Sea Beggar* (Guard), *The War Machines* Episodes 2 and 3 (Worker), *The Highlanders* Episodes 2 to 4 (Sailor/Highlander), *The Abominable Snowmen* Episodes One to Six (Warrior Monk), *The Enemy of the World* Episode 4 (Guard on Fire Escape), *The Seeds of Death* Episode 3 (Technician), *The Dæmons* Episodes Four and Five (Coven member), *Day of the Daleks* Episode Three (Guard or Slave), *The Three Doctors* Episode One (UNIT Soldier), *Frontier in Space* Episode Six (Sea Devil), *The Green Death* Episodes Four to Six (Global Chemicals Security Guard), *The Monster of Peladon* Episodes One to Six (Peladon Guard), *Planet of the Spiders* Parts Three to Six (Villager), *Robot* Part One (Thinktank Gate Guard), *Revenge of the Cybermen* Parts One to Four (Cyberman), *The Seeds of Doom* Parts Three to Five (Guard), *The Masque of Mandragora* Parts Two to Four (Brethren), *The Deadly Assassin* Parts One and Two (Chancellry Guard), *The Ribos Operation* Parts One to Four (Levithian Guard), *City of Death* Part One (Thug), *Warriors' Gate* Parts Two and Three (Gundan), *The Keeper of Traken* (Foster), *Time-Flight* Part One (Walk-on at Heathrow), *Enlightenment* Parts One, Two and Four (Grogan), *The Caves of Androzani* Parts One to Four (Soldier) and *Attack of the Cybermen* Part One (Slave on Telos) and Part Two (Cyberman).

Picking up on the *Blake's 7* aspect, *Gorman* was also a scavenger in *Deliverance*, the Trantinium Captain in *Gambit*, an extra in *Rumours of Death*, a Hommik in *Power*, an extra in *Traitor* and a Federation Trooper in *Voice from the Past*, *Powerplay*, *The Harvest of Kairos*, *Games* and *Blake*.

Matrix Data Bank *is compiled by* **DWM** *archivist Andrew Pixley. If you have any questions about* Doctor Who, *send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

Please note that although every question is considered for inclusion, we receive a huge amount of queries. We try to respond to as many as possible but personal replies are impossible.

Soon, the back page of **Doctor Who Magazine** will be sharing *Matrix Data Bank* with an exciting new feature and a popular golden oldie. In Issue 210, *The High Council* (a new column compiled by Paul Cornell) will deal with the sort of readers' questions, continuity problems and speculations that aren't really the province of *Matrix Data Bank*. We want your queries and your solutions to continuity quandaries. Send the questions you want answered and the answers to your questions to *The High Council* at the editorial address and remember, the best answer in each issue will win the latest BBC Video release! Issue 211 sees the welcome return of *The Fanzine Trap* – our round-up of all the latest *Doctor Who* fanzines. Send all submissions for review (and a free plug!) to the editorial address. In Issue 212 it will be back to *Matrix Data Bank* and the columns will rotate from then on.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